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MACHINE KNITTING MONTHLY

September 1997
£1.95

DESIGN VARIATIONS

Diane Bennett encourages

JO'S SPORTS

Save on Jo Newton's book & disk

EXHIBITION TIME

Autumn Shows for knitters win free tickets

IN OUR LUCKY DIP

FELTED JACKET

Olive Jinkings experiments

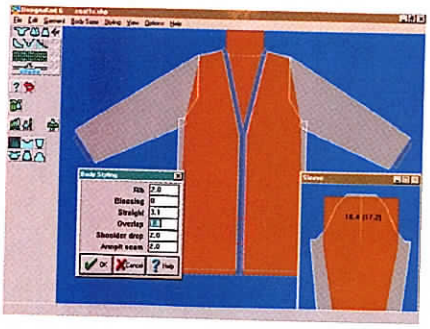
9 770269 976033 09

Soft Byte

Opens Windows to a world of knitting with DesignaKnit 6

Also available - *Fittingly Sew* pattern drafting software for Windows and Macintosh

The complete Computer-Aided Design package for all hand and machine knitters



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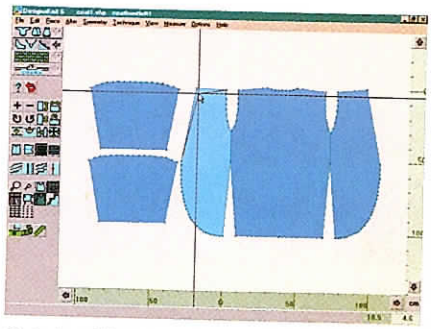

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- Start a pattern block from scratch or adapt a standard garment for an entirely original design
- Use a host of drafting tools to shape the garment you want

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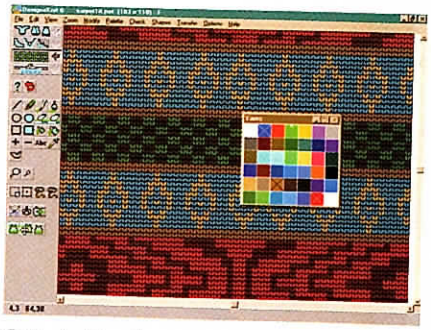
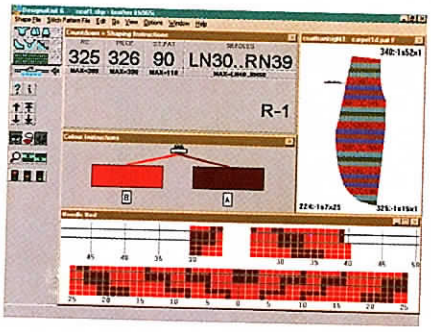


Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following minimum requirements:
- ***386, 486 or Pentium IBM-compatible PC***
- ***4Mb RAM*** *(8Mb recommended)*
- ***256 colour SVGA display*** *(the program will run in 16 colour VGA mode, but colours may appear dithered)*
- ***Windows 3.1™, Windows 3.11™ or Windows 95™***



Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

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ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers,
Well it's back to school time again - the "rentree" as the French call it - and "re-entry" is just how it seems, as we get back to the world of machine knitting after the summer break.

Autumn holds the excitement of shows and exhibitions with the launching of new yarns and patterns ready for the busiest season of the knitter's year. In October there are Nationwide shows in Birmingham and Edinburgh with Creative Stitches at Exeter and Cardiff and The Knitting and Stitching Show in London, so there's a chance for everyone to see what's new in needlecrafts this season; try our free draws and you may even win a pair of tickets!

Olive Jinkings returns to Duomatic Update to tell us all about the felted jacket she made on her Passap E6000 and is very dismissive of her dressmaking skills, but the finished result in her photographs is superb.

Small people will find Mary Dowse full of fashion advice on what to choose and what to avoid for the most flattering effect, whilst Pat Coulston handles Shetland wool. This month Jo Newton offers her book Jo's Sports at a special price and Joan Lafferty enters her work in a competition!

When you've read the magazine from cover to cover, there's some great knitting to do, including an eye-catching mix of patterns and colours in a cropped top by Mary Smith. It's ideal as a lightweight cardigan or, planning ahead, as a colourful extra "layer"!

I know that the first feature most readers actually turn to is the letters page, so I'll leave you to enjoy the latest arguments in our on-going saga!

Sheila

Volume 12. No.6 September 1997 ISSN 0269-9761

Publisher & Managing Editor Anne Smith
Editor Sheila Berriff
Technical Editor John Blakeman
Graphic Design Matt Smith
Fashion Photography Simon Pask
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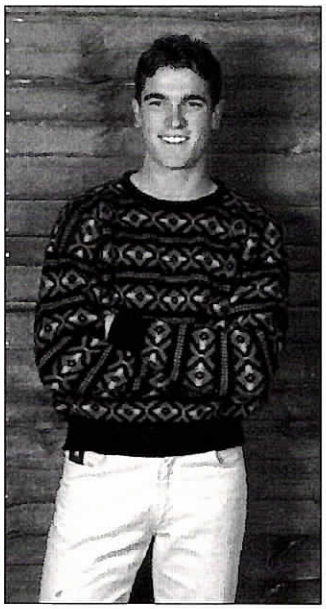

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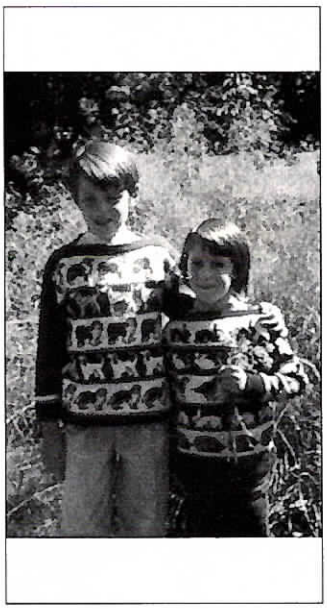

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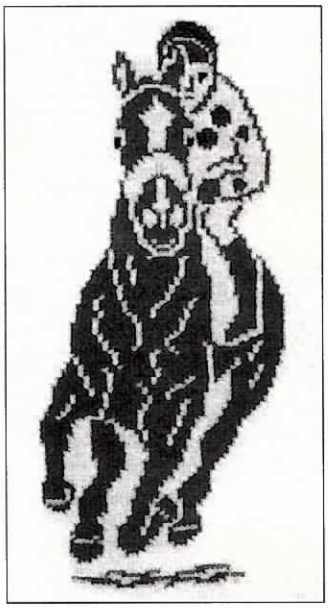

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FREE TICKETS!
Knitting Exhibitions

WIN TWO TICKETS!
Free Draw details pages 7 & 12

NEW FAX NUMBER
Please note the change! Our fax number is now
01628 633250

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Regular contributors

Diane Bennett
Pat Coulston
Mary Dowse
Hazel Duignan
Maggie Dyke
Debbie Kendall
Ann Kite
Joan Lafferty
Jo Newton
Wendy Phillips

• PHOTO CREDITS •

This month's patterns were photographed with the following accessories:

Page 17: Dress, FREEMANS. Jewellery, ANGIE GOODERHAM.
Page 21: Earrings, BOOTS. Shoes, NEXT.
Page 25: Trousers, FREEMANS. Bangle, ANGIE GOODERHAM.
Pages 32/33: Trousers, LITTLEWOODS. Bangle, ANGIE GOODERHAM.
Page 41: Trousers, FREEMANS. Watch, STORM.
Page 57: Trousers, VERSACE.

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Newsline

Want to publicise your product? Send the product, the picture, the information, to MKM Newsline and be in the news.

First the bad news . . .

EVENT CANCELLED

In the August issue we gave details of the special event planned for **August Bank Holiday Monday** by **Hartington Yarns,** in Spondon, Derbyshire. Unfortunately the event has been cancelled due to the sudden closure of the hand knitting yarn shop, J K Wools, where Hartington shared premises which were to be the venue of the event.

News of the cancellation came after we had gone to press but we hope we are still in time to warn you of this change. We can also now give you the new address for correspondence to Hartington Yarns:-

Hartington Yarns
Unit 10, Huss's Lane
Long Eaton
Nottingham NG10 1GS
Tel: 0115-922 3654

A K YARNS TO CLOSE

A K Yarns will be closing at the end of August! Christine Ray tells us that her husband is to work in Taiwan for a while and she will be spending a lot of time out there too, making it impossible to also run the busy business, A K Yarns, in which they are partners.

So after six very happy years, it is time to go and Christine is looking forward to Taiwan and having time to enjoy the half-acre garden that, thanks to A K Yarns, she hasn't spent a weekend in for years!

News of the closure has spread fast and knitters have been benefiting from a huge closing down sale in which luxury yarns like cashmere and alpaca are already sold out. However Christine does not have an exact date for the closure so suggests that anyone who would like to enquire about the sale should telephone her on 01455 234900.

Although she is looking forward to her "retirement", Christine is sad to be saying goodbye to all her friends and thanks all the loyal customers who helped to make A K Yarns such a successful business. We are sure they would all join us in wishing her good luck and "bon voyage".

Now the good news . . .

MILL WEEKEND

An enjoyable weekend was had by all who attended **Riverside Spinning's** "Open Weekend" on 7th and 8th June. It was so well attended that at one particular time there were over 100 customers attending a lecture, 40 attending the free mill tour and the showroom was bursting at its seams. It appeared that knitters from Yorkshire and as far away as Norfolk, Kent, Scotland and the Midlands were keen to attend this venue.

Amongst the exhibitors were:- Beryl Jarvis, Sue and Terry from Woolley Soft Ware, Angela and Keith from Lords Sew-Knit Centre, John from Hague Linkers, Janet Spink and designers, Jilly Bee and Jan Wright. It was wonderful to see so many happy knitters who appreciated the free admission, free lectures by Janet Spink, Jan Wright, Sue Woolley, Angela Lord and Beryl Jarvis, the free tea and coffee and a mill tour observing the process of turning raw fibre into finished yarn.

Make a note of next year's date, **6th and 7th June, 1998,** which is sure to prove even more interesting with additional attractions. Coach parties will need to book in advance. If you would like more information or simply wish to reserve your place, please write to:-

Chris Brennan
Riverside Spinning
Dockfield Terrace, Shipley
West Yorkshire
BD17 7AW.
Tel: 01274 596875

CLUB WEEKEND

Janet Spink, was very glad to be invited to teach and exhibit at the well organised **Hatton (Aberdeenshire) Machine Knitting Weekend.** She reports, "On arrival I was very warmly welcomed and then provided with an army of workers who helped me to unload my car. Each lecturer had a room allocated for displaying the "goodies" we take to sell and this doubled up as our lecture area. Other lecturers included; John Blakeman, Irene Kreiger, Carole Chambers and Chris Brennan from Riverside Spinning.

The whole weekend had this wonderful warm atmosphere, and there were home-baked cookies and sandwiches (which apparently is the tradition) available all day long, between classes, in the refreshment area.

The tutors

Hatton is a tiny village north of Aberdeen which is famous for its biscuits. Now, it is famous for its Knitting Club, whose organising committee put this whole event together.

The organising committee, Hatton MKC

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Win Your Tickets

Needlecraft fans will be going west this autumn for two great shows coming up in Exeter and Cardiff. We've a lucky draw for ten pairs of free tickets, so send in your postcard and you could be among them!

CREATIVE STITCHES AND CRAFTS ALIVE

- Thursday - Sunday, 2nd-5th October at Westpoint Exhibition Centre, Exeter.
- Friday-Sunday, October 31st October - November 2nd at Cardiff International Arena, Cardiff.

These exciting shows will host all the best of the country's most enjoyable needlecrafts plus a selection of talented craftspeople who will be happy to present and demonstrate their expertise. A special attraction will be the display of original costumes from TV shows including a gown worn by Glenda Jackson when she played Elizabeth I in the series "Elizabeth R", also Henry VIII's outfit from the same production.

The shows are open from 9.30 am to 5.30 pm (5.00 pm Sunday) and tickets cost £4.90 or £3.90 for senior citizens. (Entry for children is £1.00, or free if accompanied by a parent.) However, you can save £1.10 per ticket if you book in advance, allowing 14 days for delivery. Write to ICHF Ltd, or ring the Ticket Hotline (01425 272711) with your credit card.

LUCKY DIP

We have TEN PAIRS OF FREE TICKETS for each of the Creative Stitches & Crafts Alive shows in Exeter and Cardiff and they will be awarded to readers from our lucky dip. Just decide which show you want to visit, send us a postcard and it will go in the box!

Write your name and address on the back of the postcard (or sealed envelope) and post it to:-

CS&CA/Exeter OR
CS&CA/Cardiff
MKM, PO Box 1479
Maidenhead
Berkshire SL6 8YX

HOBBYCRAFTS

- Friday - Sunday, 7th - 9th November, at G-Mex Centre, Manchester.

Hobbycrafts is a brand new show specialising in every type of craft supply for the enthusiast, from woodworking and ceramics to decoupage and stencilling. There will be something of interest for every member of the family, whatever their age - and experimenting is always such fun.

CRAFTS ALIVE FOR CHRISTMAS

- Thursday - Sunday, 13th - 16th November at the National Exhibition Centre, Birmingham.

This very special event, will host more than 250 craftspeople from all over the British Isles, who will be demonstrating and displaying an exceptionally high quality range of finished crafts for sale. You will surely be able to find an exciting gift for everyone on your Christmas list from the choice of leather handbags, pottery, paintings, hand blown glass, jewellery and textiles.

Of particular fascination to knitters will be the demonstration of Victorian circular knitting machines by Martin Green. You can watch scarves being produced and read about the history of the lace shawl and scarf trade.

If you would like to receive further information about any of these four shows, please contact:-

ICHF Ltd, Dominic House
Seaton Road, Highcliffe
Dorset BH23 5HW
Tel: 01425 272711

Spotlight

SINGER NEWS

Our spotlight is on Singer this month with news from Sue Woolley about Singer clubs at home and a Superb(a) success story from New Zealand.

Sue Woolley

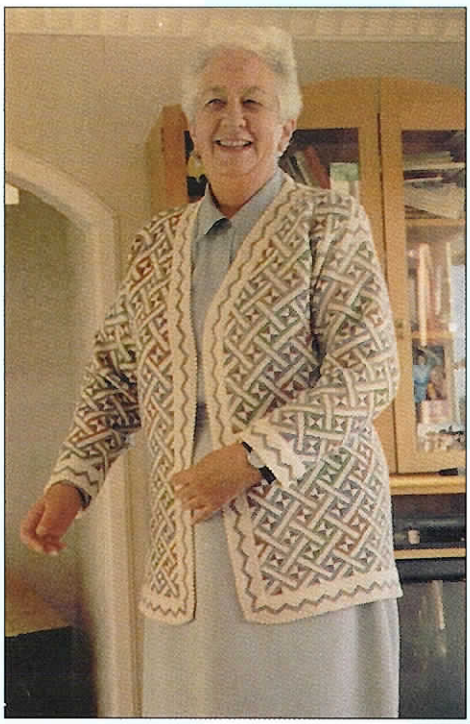
It all began with a 'phone call from New Zealand, a plea for help from a knitter in distress. Jennifer had bought a wonderful new Singer System 9000 electronic knitting machine and was frustrated beyond belief (all machine knitters know what that feels like) because the (*****!!) thing just would not work! Time was short, Jennifer had a particular reason for wanting to get on with the knitting as we shall see.

The System 9000 is linked to a television set for its visual display but the television in New Zealand is a different system to ours. However, with lots of telephone calls from us and the factory, we got our Jennifer knitting on her new Singer!

The knitting began and continued day and night - row after row. What for? The biggest festival of Machine Knitting you have ever seen - Knit-A-Plenty '97, the 25th National Festival of the New Zealand Machine Knitters Society.

This annual festival is a very competitive affair, held alternately on the North and South Islands of New Zealand and, unlike our knitting exhibitions and shows, gives the machine knitters of New Zealand, professionals and amateurs alike, an opportunity to display their creations to the public and compete with each other in the 50 different categories. The festival lasts a week during which the public can see around 450 exhibits and visit the trade stands.

Meanwhile knitters from the 18 branches of the society can attend workshops on a variety of knitting techniques and related subjects and enjoy the day trips and tours that the "host" branch has organised for them. There are two fashion shows - one for the Supreme Fashion Award, with entries from the commercial knitters shown by professional models - the second, a "make and model" parade for which all the entries must be worn by their creators.



Jennifer wins a third prize with Fair Isle and fabric paint which ". . . started out as a bit of fun - really a short cut to insanity!"

As you can imagine, Jennifer's new Singer was working overtime to make her entries for several different categories and she was delighted with her choice. "It's great that this machine can do Jacquard without a colour changer", she said, "it's a true double bed. I now have to show all of my friends just what a Singer can do!"

First prize for Jennifer's interpretation of an Iris Bishop design

Then came the telephone call that made my day and proved she had indeed "shown her friends". "Hi, you guys", she called, "thanks to you, I have won seven trophies, lots and lots of prizes and so much wool!"

Isn't is great to have such a happy ending? However, you don't have to be a champion knitter to enjoy your Singer and new Singer clubs are opening up every month. We are on the up and up, Singer knitters are growing (no not into chunky knitting) - in number.

For example, we have our great Maureen White, down on the south coast. Maureen has been a great help to Singer knitters in every respect and if you would like to know more about her club, call her on 01843 822325.

In the London area, I have my own Singer Club. It is held on a Sunday so that people who work can come to have a laugh and learn about their Singer machine. I also run a 9000 Club for all the lucky knitters who have this wonderful machine. For more information telephone me, Sue Woolley, on 01442 219298.

From Wiltshire, a lady called Audrey Drew telephoned to say she would like to start a club in her area. Audrey feels that not enough knitting is done at these get-togethers so she would like to hear from Singer knitters in her area who would love to have their own club and who are interested in some great knitting adventures. For more information, please call Audrey Drew on 01980 610060.

Now to move northwards, where **Jan Wright** has started a Singer Club for all our ladies living in the Norfolk area. Jan runs her club once a month on a Saturday morning and only the other day, one of the members 'phoned me to rave about a racked rib which Jan had taught her. I feel this club is heading for great times and I'm happy to be the first to tell you that the very talented Jan is working on a **new series about Singer machines,** both articles and garment patterns, for your favourite magazine, *Machine Knitting Monthly!* "Watch this space", because it will be starting next month in the **October issue!**

So, finally, please, please get in touch and let me know if you attend a Singer club, or run one where you teach on a Singer machine, so that we can spread the news that we Singer knitters are alive and kicking and that the world of knitting is great.

Sue Woolley
Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Hertfordhire HP3 9JF
Tel: 01442 219298
Fax: 01442 252113

THE KNITTING AND STITCHING SHOW

Alexandra Palace - London
16th - 19th October

Simmonscourt RDS - Dublin
6th - 9th November

Main Halls - Harrogate
20th - 23rd November

Creativity is the outstanding ingredient of these shows. Anyone with a love of textiles and needlecrafts will be fascinated by the creativity of the top-flight designers exhibiting there and will be inspired to greater creativity themselves.

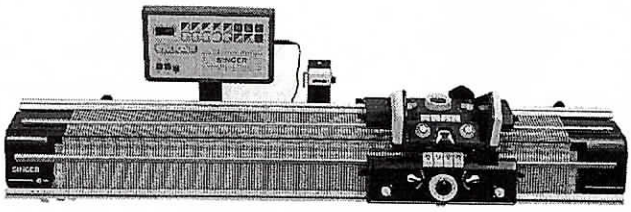
The Textile Gallery at the shows is a complete hall devoted to top textile artists and there are a variety of workshop sessions available in a Textile Studio at the London show.

The Learning Curve offers around 150 workshops and lectures on a vast range of subjects and **The Mall** will provide some exciting shopping among 200 or so exhibiting companies, some of whom only attend these shows.

Readers will be particularly interested in the **Machine Knitting Village** where they will find machines, yarns, patterns and literature, software and, above all, expertise in the equipment, techniques and design of machine knitting.

It is wise to book your place on The Learning Curve, as you may be disappointed if you take a chance on the day and you'll save £1.00 per ticket by buying them in advance. Call the hotline during working hours for tickets and their very informative and colourful, illustrated booklet listing the lectures and workshops. **Telephone 01394 270707.**

SINGER KNITTING MACHINES



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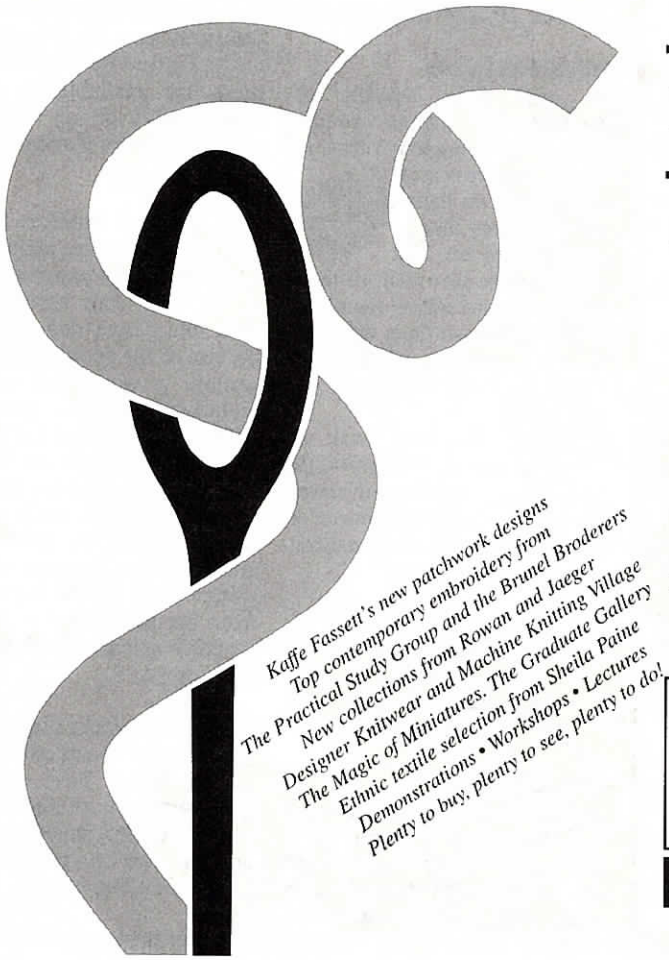


THE KNITTING AND STITCHING SHOW

The premier events for design in textiles and creative crafts. Hundreds of exhibitors. Top textile stars.

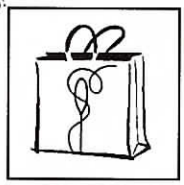
Alexandra Palace, London • 16th - 19th October

Simmonscourt, RDS, Dublin • 6th - 9th November

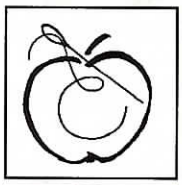
Main Halls, Harrogate • 20th - 23rd November

Advance ticket bookings and further information from (0)1394 270707. Group details (parties of 10 +) telephone (0)181 690 8888

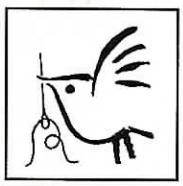
Freephone enquiries and ticket sales from Ireland on 1 800 626116



The Mall



The Learning Curve



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Tammy	Shetland	Sara	Acrylic/Wool/Alpaca
Lucy	Silk/Viscose		

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◄ 6

The knitters attending were provided with a badge and a program for the selection of classes which ranged from "basic knitting techniques" to "electronic programming". Lunch, which was included in the price, was taken at the local pubs. If you would like to "get-in" on next year's event, contact Pamela Farr to reserve your place. **Tel: 01779 812769.**

NEW COURTELLE

Chris Brennan at **Riverside Spinning** is now producing a **new yarn** in 3-ply and 4-ply relaxed acrylic. This is a silky Courtelle acrylic, which feels fresh and incredibly soft to handle. Its subtle lustre and "next to skin" softness makes it ideal for ladies' garments and baby wear. This yarn is also available from BSK, by mail order, described as "Silky Courtelle by Amber". When knitted, this looks like a silky, sheeny cotton rather than a high bulk yarn and it is ideal for skirts since it drapes beautifully when gently steamed. Colours include classics such as cream, navy, black and white and fashion colours like Pebble, Graphite, Aegean, Lupin, Mulberry and others. Contact:

Riverside Spinning
Dockfield Terrace, Shipley
West Yorkshire
BD17 7AW.
Tel: 01274 596875

WEDDING BELLS

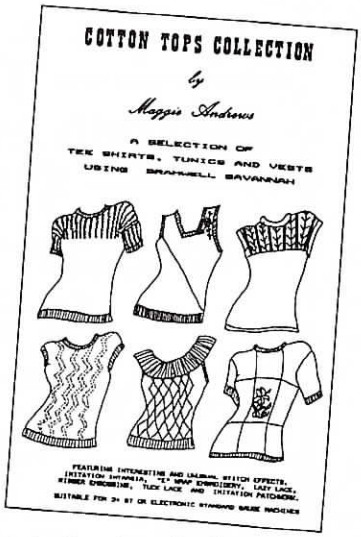
Mr and Mrs Traylen of **Uppingham Yarns** (fondly known as Uptington Yarns in the trade) have reason to celebrate, as their son Nick was married to Sara on 21st June. We are sure that all their customers and fellow members of the trade wish them well and join us in sending our congratulations.

You may wish to personally congratulate Nick when you visit their warehouse, the established source of industrial yarns in both natural and man-made fibres.

Uppingham Yarns
22 North Street
Uppingham
Rutland LE15 9QL.
Tel: 01572 823747.

SIMPLY TOPS

Maggie Andrews has produced a new book of patterns for a selection of summer tops. There are six different designs using some interesting techniques and unusual stitch effects such as imitation intarsia, lazy lace, ribber embossing, tuck lace and imitation patchwork.



Maggie has used Bramwell's Savannah and, although the tops are super as summer clothing, they are also ideal for autumn and winter, to wear under suits and jackets. The book is available from Bramwell stockists priced £4.00 or direct from Maggie at £4.50 inclusive of postage and packing. For Europe, please add 50p and rest of the world add £1.00.

Maggie Andrews
79 Hookfield, Harlow
Essex CM18 6QQ

DESIGNS FOR PASSAP

Debbie Jenkins of **Deborah's Designs** specialises in designs for Passap and Pfaff knitters and these are available in direct entry packs or on disk for DesignaKnit 5 or 6 and Creation 6.

The packs of **Direct Entry Reader Sheets** are laser printed on to quality paper in packs of ten, each card having more than one design depending on the size of the design. The packs contain a variety of stitches including Jacquard and tuck with information on technique, colour, yarn, stitch size and so on. The sheets are presented in a plastic wallet with a selection of the designs on the front cover and include a garment pattern using one of the stitch patterns from the pack. Four packs are available at £4.50 each including postage.

Debbie also stocks blank direct entry Reader Sheets of the same quality which have space to write the name of the pattern, technique used, colours and so on. The price of a pack of ten is £2.50 including postage.

Disks for DesignaKnit 5 or 6 and

Creation 6 (3½ disks only) are based on the direct entry packs but with extra designs including many from Debbie's web pages. A written text file (Windows and DOS) is included with loading and knitting information. DesignaKnit disks come complete with a shape file and Creation 6 disks have a garment block; a garment pattern is included. Four disks are available at £5.50 each including postage.

On the internet the Deborah's Designs pages have a link page to over 120 other machine knitting related sites and you'll find an on-line catalogue, hints, tips and free downloadable designs. The web address is:-

http://www.ianknox.demon.co.uk/

For the latest catalogue, send a sae to:-

Deborah's Designs
9 Kennaway Road
Clevedon
North Somerset BS21 6JJ

LIVELY MUSEUM

The leaflet about the summer events at the **Manor House Museum,** Bury St Edmunds, makes it sound a very exciting place. The hundredth anniversary of Queen Victoria's diamond jubilee has been celebrated with displays of costumes and timepieces showing the changes that took place during her long reign but also in more unusual ways. On occasional days, visitors could dress up in Victorian clothing, try out and create some of the optical illusions so enjoyed by Victorians, have fun with silhouettes or discover the fashion secrets of lounge caps and lorgnettes. The museum is on Honey Hill, Bury St Edmunds, Suffolk and it's open from 10.00 am to 5.00 pm, Tuesday to Sunday and on Bank Holidays. Admission is £2.50 or £1.50 for children and concessions and there's a licensed Courtyard Cafe for light lunches and snacks, where even the Sunday papers are provided.

From 9th September there's an exhibition named **Guarding your Treasures,** with practical demonstrations of the care and conservation of your antiques.

Embroidery and beading are the subject of a series of lectures and workshops currently available at the museum leading up to a new exhibition **The Sparkling Twenties** in January '98. On view will be a hundred or so pieces of costume from the **Irene Barnes Collection** featuring a dazzling display of tambour beaded evening dresses.

Irene Barnes, whose work has recently been seen on television, is also holding **Creative Beading Workshops** covering Tambour Beading, Bead Weaving, Fringing and Tassels. These are held at the museum on one Saturday a month and cost £20 per person. The autumn dates are 13th September, 25th October and 22nd November; please contact the museum if you would like further details. **Tel: 01284 757076.**

TRY BEADING FREE . . .

The possible creative uses of beading are enormous and there's great potential here for machine knitters, so we were happy to accept the museum's offer of a free Creative Beading Workshop for one of our readers. If you would like to be that reader, all you need do is send a card to our lucky dip. Write your own name and address on the back of a postcard or sealed envelope and post it to:-

Beading Workshop
MKM, PO Box 1479
Maidenhead
Berkshire SL6 8YX

JEANS FOR GENES DAY

Don't be seen **"without your jeans"** on **10th October '97.** On this date the entire population of the UK is being encouraged to swap their usual skirts and trousers for a pair of jeans and give £1 to help raise £2 million for the second **Jeans for Genes Appeal.**

This appeal is organised by Great Ormond Street Hospital Children's Charity to raise funds for the vital research into genetic disorders and to support families of the thousands of children affected by them. Last year the first national Jeans for Genes Day raised £850,000 which has already been distributed to projects around the country. The appeal is being backed by Boots and Tesco. Anyone wishing to register for a Jeans for Genes information pack can telephone the special Hotline on: **Freephone 0800 980 4800.**

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(IN EVERY COLOUR)

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No wonder everyone's flocking to Forsells.

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CANADA - *Westrade Sales, 8571 Bridgeport Road, Richmond BC, V6X 1R7.*
AUSTRALIA - *L & G Griffiths, 267 Cambridge Road, Montrose 3765, Victoria.*
FINLAND - *Pikkusormustin, P.O. Box 13, SF 07171, Pornainen, T.N. 15-47482.*
HOLLAND - *M & M Nederland, Molendwarsstraat 66, 7391 ZS Twello.*
SWEDEN - *HB Olax Produktor, Box 26, S 191, 21 Sollentuna.*
NORWAY - *Stanett, Solstadveien 1, N-1800 Askim.*
DENMARK - *Symaskineimporten, Boulevarden 38, Aalborg.*

T. Forsell and Son Ltd.,
Blaby Road, South Wigston, Leicester LE18 4SG.

The 14th National Knittin

N.E.C., Birmingham - Thursday - Sunda

This NEC show is the largest in the UK, with over 200 exhibitors manning stands which display all the materials and information any knitter or needlewoman (or man) could ask for. As well as hand and machine knitting, crafts to be represented include sewing, cross stitch, patchwork, quilting, embroidery, needlepoint and crochet. Yarns, machines, accessories, patterns and literature will be for sale there and, for inspiration and advice, there will be lectures and workshops with the chance to meet the experts, watch them work and ask your questions.

For many, the greatest inspiration of all is the Fashion Show where the results of all the new technology, design and materials can be seen in the finished garments shown so strikingly on the catwalk. There are shows throughout the four days and, like all the other attractions, they are included in the price of your ticket.

You'll save by booking that ticket in advance, by the way. At the door, adults pay £6.00 and senior citizens £4.50; booked in advance, the tickets cost £1.00 less. There is no charge for accompanied children under 16 years and, if you are going in a party, there's a free ticket for every ten bought! To book early with your credit card, or for further information, ring Debbie Bailey on 0117-970 1370.

FREE - 40 TICKETS!

There are 20 pairs of tickets for this super show just waiting to be claimed by our readers! Birmingham is so central that the show is within reach of most areas, so send in your card for the lucky dip and win yourself and a friend, a chance to browse among all the latest in machine knitting and other needlecrafts - FREE!

Just write your own name and address on the back of a postcard or sealed envelope and post it to NEC Tickets, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX.

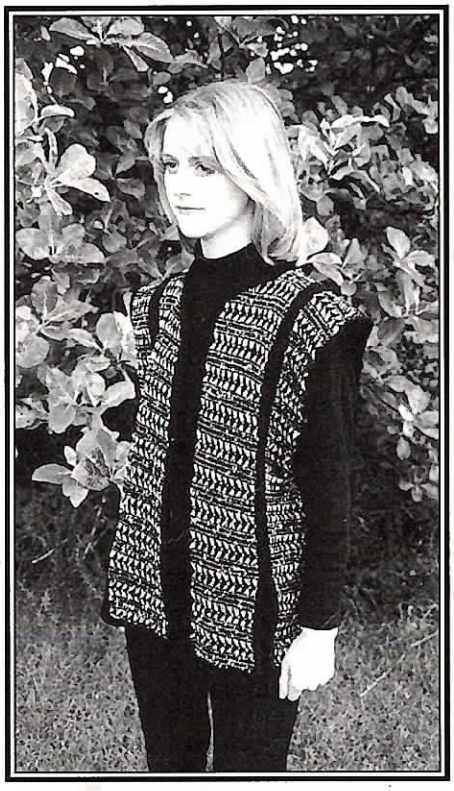
Each of the first 20 cards drawn will win a pair of tickets for any day of the show. Please write clearly - if we can't read your address we can't send the tickets and will draw another card!

NEW PATTERNS

By popular demand Diana, of **Diana Lewin Designs,** has just completed her brand new pattern booklet **Bobble Magic** 2 for 24-stitch machines. The booklet, which has ten imaginative and inspiring designs given in mylar and punchcard formats, sells for just £3.75 and is certainly not to be missed.

This new booklet complements her five other pattern books - Fun with Flowers, Cuties for Kids, Bobble Magic, Oriental Options and Poppies to Perriwinkles - all at £4.95. All the book patterns are available on disk in DesignaKnit and FB100 formats at just £5.95.

Another new creation from Diana is her exciting and delightful Knit/Weave Waistcoat pattern at £2.30. Other separate patterns are also available. So, wile away the winter months enjoying colourful, exciting and eye-catching designs. Diana would love to meet you at the show on her stand, C3.



Diana Lewin Designs
Field House
Marlock Close
Fiskerton, Southwell
Notts NG25 0UB
Tel: 01636 830235

BOOK LAUNCH

The knitting exhibitions in Birmingham and, two weeks later, in Edinburgh will see the national launch for England and Scotland of **Nina Miklin's Book No.3** in the KNIT TO FINISH series.

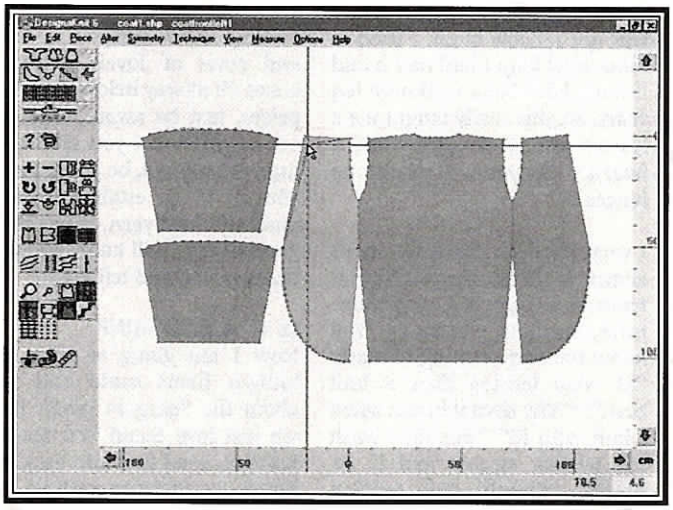
Book No.3 in this very popular series on the finishing of knitwear, deals with the CLASSIC SHOULDERLINE WITH SET-IN SLEEVES as illustrated by the photograph. The easy to follow step-by-step instructions, all supported with photographs, are based on a sample garment.

Also available will be patterns based on this design, suitable for the complete range of exclusive Italian yarns which will be on sale on the stand.

Nina A Miklin
PO Box 1720
London W9 1TT
Tel: 0171-286 1532

& Needlecraft Exhibition

9th - 12th October – 10.00am - 6.00pm



LEADING SOFTWARE

DesignaKnit 6 (for Windows) and **DesignaKnit 5** (DOS) from Soft Byte, are by far the leading computer aided design packages for knitters. Paint your own stitch design or scan in your favourite photo, style the garment shape you want and then download the stitch pattern to your electronic machine while you follow all the shaping and colour changing instructions from the screen as you knit.

Fittingly Sew is the new pattern drafting software - which was featured on the BBC TV program *Computers Don't Bite*. This is the software for creating all kinds of sewing patterns, giving you complete freedom to adapt any pattern or to make an original from scratch.

Soft Byte Ltd
Quarry Lane
Nantmawr
Oswestry
Shropshire SY10 9HH
Tel: 01691 828556

NEW! NEW! NEW!

Please come to stand D17, **Woolley Soft Ware,** to see all the new ideas for the machine knitter.

We have small **Woolley Weights,** which you have all been asking for, at a one-off exhibition price. Get more out of your ribber with the help of the **Double Bed Technique Book** and discover how to knit Fair Isle with no floats in our **Magic Fair Isle Book** - both for all machines.

Our non-kink ribber wires (no more frustration with kinky wire) are again for all machines - we even have extra-long ones for the chunky knitters (machines I mean!)

Just for our Singer knitters - there's a new 9000 disk! Come and see them all on the Woolley Soft Ware stand, D17.

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Herts HP3 9JF
Tel: 01442 219298

MOHAIR SPECIALIST

The Yorkshire Mohair Mill was formed as a Mail Order company and Mill Shop by its parent company A C Wood (Speciality Fibres) who, for over 50 years, have been buying mohair and wool from all over the world - South Africa, Texas and South America - to sort, scour and make topps for spinning into yarn.

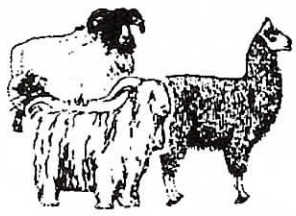
The Yorkshire Mohair Mill has recently extended and re-designed its warehouse and mill shop to hold more stock, speed its mail order service and display its yarns better. This will give you even bigger savings on mohair, acrylic, wool, cashmere, Aran, chenille, cotton and alpaca for hand or machine knitting and weaving.

A new shade card is available showing our most popular colours, but please note we carry many more colours and qualities and can dye and ball, if required, to customers' shades as long as the minimum order is 30 kilos.

The Yorkshire Mohair Mill will be at the Birmingham Knitting and Needlecraft Exhibition on stand D31 and it will have some of its top ranges there as well as a special purchase from its associate company in South Africa - DK and Chunky, balled in 1000g packs, from only **£3.95** per pack and Cabanna Cotton, a luxurious slub cotton in ten colours, from only **£4.95** per pack, plus a 4-ply equivalent on 500g cones at the amazing price of **£1.95** per cone.

There'll be many other lines at **knock down prices** - so we look forward to seeing you on stand D31 and hope that you all enjoy the show.

Yorkshire
Mohair Mill
Gibson Street
Bradford
BD3 9TS
Tel: 01274
668686



THE
Yorkshire
MOHAIR MILL

The Yorkshire Mohair Mill,
Gibson Street,
Bradford BD3 9TS.

Question Time

A GOOD YARN

Isn't it funny how the word "yarn" or "wool" does something strange to a machine knitter? No matter where one is, which town, or even which country, a machine knitter's eyes are always peeled for a shop or, better still, mill or factory, which sells this appealing commodity.

Pat Coulston

I was in Amsterdam a while ago keeping my "yarn" radar buzzing, when to my delight, there on a corner was a Sewing Machine shop. On going in, to my greater delight, I found there were knitting machines and to make things ecstatic, there was a lady sitting at a Passap Duo 80. I swooped on her, of course, to see what she was doing (sewing up by oversewing!) and started to talk to her.

Unfortunately, her English was limited and my Dutch non-existent so we got off on the wrong foot. She thought I was interested in purchasing a machine and started to get excited! I managed to tell her, "I'm English", as if this explained everything! By a series of mime-like movements, I told her I knitted too. The disappointment on her face was quite obvious. I asked, "Do you have Knitting Clubs in the Netherlands?" to which she replied "Yes".

Unfortunately, this time, I think she thought I meant to ask if she had had difficulty in learning this machine! Again, I intimated that I knitted and she seemed to lose interest. So I decided just to enjoy the atmosphere of machine knitting and looked at a Brother punchcard machine, complete with ribber and Knit Leader and the third machine in the shop, an E6000 plus motor. Whilst writing this, I saw that there were no cones of yarn on view. There were lots of sewing machines plus their accessories but, sadly, try as I might, I could not find anything to buy.

What a delight it is therefore, to return to the UK and have the facilities for buying yarn and accessories so easily (by comparison) in this country. I am sure that every machine knitter has cones and cones of yarn, just waiting to be knitted. The problem is that when one actually comes to sit down and make that special something, one NEVER has the right colour or quantity, of the yarn that was purchased with such high hopes and put away so long ago!

ANY OLD YARN?

I recently had a major clear out. I bit the bullet (!) and put on our club's "Sale table", all the cones I had stored for more than two years, all those half cones which were just taking up space, even the cones that were a quarter full or less, all of which were just sitting there, doing nothing.

I remember one particular acrylic which was such a lovely colour that I did not have the heart to let it go. I decided to use it for knitting samples (for teaching, since one makes a lot of these!). To my surprise, it broke several times and really, it was not reliable at all. I tried to think how long I had had it and it must have been well over ten years. So, this really taught me a lesson and I decided that a hoarder of yarn, I would no longer be!

I very often get asked questions about knitting with different types of yarn, wool, wool mixtures, Shetland and so on. You know the sort of thing folk ask: "At what tension does it knit best?" "Why does it break when I knit with it?" "Should I wash the tension swatch and if so, how?" "Should the tension swatch be stretched when removed from the machine?" - and so on and so on.

This is a vast subject and I cannot possibly do it credit in a few paragraphs. What we can do though, is to talk about things in general and if it leads to more discussion by your questions or comments, that would be really good. Incidentally, never hesitate to write and give your suggestions and ideas; this is the way we all learn and every letter is valuable. Whilst digressing there is another point - please, if you have problems with a pattern, yarn, a suggestion and so on, write to the person concerned. They will not, I am quite sure, be offended and then the problem can be solved and everyone will be happy.

To get back to yarn, when discussing this subject it is more than likely that you will get many different opinions, even on the same type. Someone may say, "I love that, it always knits up so well", whilst another person will say of the same yarn, "Yuk - I never use that, it pills!" - and so on; the discussions will be endless.

This is where experience comes in. You must keep an open mind and experiment. Listen to what others say, but, work things out for yourself. Acrylic yarns are pretty good natured on the whole - but, having said that, of course, there are acrylics and acrylics! Generally speaking a branded yarn, or one brought from an established company, will give excellent value. If, however, you are at one of the knitting shows and you see rows and rows of lovely coloured cones all at way below the usual prices, just be aware, that you are buying what you see - they may, or may not, be good. But, if you go to an established firm and buy their yarn, it has to be good or they will know about it, because you will tell them!

IS IT A BARGAIN?

Now I am going to leave the known firms aside and talk about the "bargain bins". How we just love them! You see the knitters, head first into these big boxes, rummaging around and coming up to get air, clasping a cone of yarn. Then you see the knitter smelling it! That is usually because a wool or Shetland has that special "oily" smell whereas the acrylic doesn't. The actual yarn is then examined to see what thickness (what ply) it is. Now, this is where so many knitters fall down. They are wonderful things, bargain boxes and bargain tables, but do remember a few things. For example, you should bear in mind that:-

- The yarn may be old and, therefore, liable to break. Worse still, it may not be old, but will still break when knitted.
- Some real "cheapies" knit oddly and give the actual knitting a sideways twist. More of this later.
- If the yarn is old, the colour may be faded.
- You must know your "plys".

So, you have your bargain; take it to your machine and you MUST experiment. Is it best knitted singly or double on the double bed machine (in every needle rib, punch tuck, jacquard and so on) or, should you use it three strands together on a single bed?

- If it breaks easily, should you add a single strand of 1-ply to knit with it?
- Should you plate it?
- Should you tuck with it?
- What tension (stitch size) is the best to use?

When you find something you like, then knit a strip, trying out different tensions. Wash that strip to see how it looks when dry and, only then, choose which tension looks best.

WHAT PLY IS IT?

To know about this you must know about "Industrial Counts". You may find the following notes helpful.

Inside a cone you may find written something like - 2/30. The figure at the left is the number of yarns that have been plied (twisted together). So, in the above example, the 2 indicates that two yarns have been plied. The figure at the right is the special length per pound in weight. The higher the number, the longer the length and therefore the finer the yarn.

Some Examples

2/36 is about a very fine 1-ply
2/30 is about a 1-ply
2/28 is about a full 1-ply
2/24 is about a 1½-ply
2/20 is about a 2-ply
2/16 is about a full 2-ply
2/12 is about a 3-ply
2/10 is about a fine 4-ply
2/8 is about a standard 4-ply

There's just another little point to watch - sometimes, manufacturers (not those selling the branded yarns) wind on to empty cones that have been used before and still have the original label stuck inside them. The original label is not removed but their new one is put in, which can cause some confusion as the cone will now have two labels!

THE SIDEWAYS PHENOMENON

I believe this has something to do with the way the yarn is plied and the result is, that when the work is removed from the machine, is has a sideways list. Even hard steaming will not eliminate this.

One way to overcome it, is to knit the yarn together with a strand of a good quality yarn of the same or finer thickness. Another solution is to consider plating it - either with the same yarn or a different, more stable, one.

WASHING THE SWATCH

It is important to wash all tension swatches knitted in wool. Probably the yarns that are described as "machine washable" will not change at all in the wash, but others will.

SHETLAND WOOL

Shetland wool is a case in point. If you buy the genuine article from an established company, they may give instructions of how to treat this beautiful wool. If they do, then follow them exactly. If not, then my method is to wash the swatch (and therefore the final garment) in hot water with washing-up liquid in it, well dissolved. I then rinse and dry this swatch by rolling it in a towel and finally allow it to dry flat, naturally.

Good quality, branded Shetland wool will give you no problems in the knitting and a few tips, given below, will ensure that you have no difficulties at all.

BEFORE YOU START

Your machine needs to be cleaned and lightly oiled and all the needles MUST be in good condition. If you find (because you did not check first) that you are getting dropped stitches, this will more than likely be the cause.

THE RIBS

You MUST experiment before commencing, to get just the right tension (after washing) for these. You may find you need it slightly looser than your usual rib tension, especially for the first few cast-on rows. Do not, if using a Brother, use the slide dial on II - keep it on I.

If you want the rib to be "springy", then try adding a 1-ply or sewing thread.

TENSION FOR THE MAIN GARMENT

You will need to knit at a looser tension than usual. This is because, when the fabric is washed, the oil in which the yarn is spun will be removed and the rather stiff fabric will become very light, soft and pliable. If you knit at a "standard" or "usual" tension, the fabric will be much too hard and stiff, even when washed.

WEIGHTING

This will be no different from any other yarn - one large weight at each end should be sufficient for the rib and keep the cast-on comb in place (no weights) until you get to the neck shaping. If the end stitches play up and drop, use a claw weight at the edge and move it up every 20 rows or so.

FINISHING OFF

On completion of the garment pieces, how you finish off is, of course, up to you, but here a few guide lines.

Join one shoulder. Do the neckband. Join the other shoulder. Sew up the seams.

Prepare a large bowl of hot water and detergent and soak the garment. Rinse. Squeeze out excess water.

Roll in a towel to remove more water. Lay flat on a towel to dry naturally. I don't personally use heat of any sort (steaming or steam pressing) for Shetland wool, but if I did, then I would of course have done this on the tension swatch too before measuring it.

Do remember, you will need to clean your machine well on completion of the garment as the bed and carriages will be "fluffy".

We have spent rather a long time on knitting with one particular type of yarn this month. It is however, worth it, as you will be so pleased with the finished result and will want to use Shetland wool again and again for its lightness and warmth, it durability and, most irresistible of all, its glorious colours.

If you haven't seen them before, you will be amazed by the shades available in a good range of pure new Shetland wool. Why not send off for a shade card? There are a couple of addresses and all the details in the Classifieds at the back of this magazine. Look for Simply Shetland (Tel: 0131-665 6711) who also have select ranges of lambswool, silk, cotton and mixtures, or Jamieson & Smith (Tel: 01595 693579) who have Shetland in thicknesses suitable for baby's shawl through to a rug. Look up the advertisements for more details.

Pat's article prompted us to find out if there were any other tricks of the trade about knitting with Shetland wool, since some knitters do seem to be nervous about straying from 4-ply acrylic.

Jim Chalmers of Simply Shetland was slightly surprised by our question. His company which sells pure new Shetland wool worldwide, has also knitted Shetland sweaters for years. Because there had been no particular problems or difficulties, he was hard-pressed to think of any special tips (they are, after all, usually solutions or warnings!) but was happy to tell us about the tension settings and washing procedure they use.

On a Brother machine and using their own quality of Shetland, their plain sweaters are knitted at tension 7, Fair Isle patterns at tension 9, with tension 3 for the ribs. The tension swatch is washed in washing-up liquid dissolved in water as hot as the hand can bear, then dried flat. The finished garment is given the same treatment and this removes the oil and takes care of any shrinkage. Thereafter the sweater is washed in lukewarm water but it is not really necessary to dry it flat or press it.

What could be simpler? There is also the bonus that wool keeps its good looks longer than most man-made and synthetic fibres - those sheep in Shetland wouldn't wear anything else!

Ed's P.S. It seems to me as a purist (I'm Virgo!) that, since Shetland has to be washed to remove the oil, this might as well be done to the separate garment pieces. They can then be blocked out to measurement, allowed to dry flat and joined afterwards. I know this takes extra time if you don't have space to do all the pieces at once . . . and that blocking, is a stage that is often missed out altogether . . . but, I told you, my star sign is Virgo!

COTTON CARDIGAN 1

Designed by Mary Smith

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines.

MATERIALS
Yeoman Brittany 2-ply cotton. (Yarn Guide No. 6.)
1 x 450 g cone in Lobelia (MY).

GARMENT WEIGHT
Finished garment in first size weighs 155 g.

The fibre content of this yarn is 100% Matt Pure Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel: 0116-240 4464.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 96 [100, 106, 110] cm, 38 [39½, 42, 43½] in.
Length to shoulder 55.5 [55.5, 56.5, 56.5] cm, 22 [22, 22½, 22½] in.
Sleeve seam 15 cm, 6 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
35 stitches and 50 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 2).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.

BACK
Push 170 [178, 188, 196] Ns at centre of machine to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 4 rows. Using MT+4, K 1 row. Using MT-1, K 5 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT+3, K 1 row. Using MT, K 29 rows. RC shows 30. Place marker at each end for vent. K 124 rows. RC shows 154.

SHAPE ARMHOLES
Cast off 6 sts at beg of next 2 rows and 2 sts at beg of next 6 rows. Dec 1 st at each end on next and every foll alt row until 114 [122, 132, 140] sts rem. K 81 [81, 87, 87] rows. RC shows 274 [274, 280, 280].

SHAPE SHOULDERS
Cast off 6 [6, 7, 8] sts at beg of next 4 [4, 6, 6] rows and 6 [7, 8, 8] sts at beg of next 6 [6, 4, 4] rows. Cast off rem 54 [56, 58, 60] sts.

RIGHT FRONT
Push 85 [89, 94, 98] Ns at right of centre 0 to WP. Work as for Back from * to *. Set RC at 000. Using MT+3, K 1 row. Using MT, K 3 rows. Counting from left edge, cont in transfer lace patt from chart over 4th to 8th sts inclusive. K 26 rows. RC shows 30. Place marker at right edge for vent. K 124 rows. RC shows 154.

SHAPE ARMHOLE
Cast off 6 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at armhole edge on next and every foll alt row 67 [71, 76, 80] sts rem, K 1 row. RC shows 174.

SHAPE FRONT EDGE
Cont to dec at armhole edge on every alt row from previous dec and **at the same time** dec 1 st at front edge 7 sts in by transferring the 8th st at left on to the 9th N and moving the 7 end sts 1 N in on next and every foll 3rd row until 50 [54, 59, 63] sts rem. Cont to dec at front edge only on every 3rd row from previous dec until 30 [33, 37, 40] sts rem. K 21 [18, 21, 18] rows. RC shows 274 [274, 280, 280].

SHAPE SHOULDER
Cast off 6 [6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off 6 [7, 7, 8] sts at beg of next row, K 1 row. Cast off 6 [7, 8, 8] sts at beg of next row, K 1 row. Cast off rem 6 [7, 8, 8] sts.

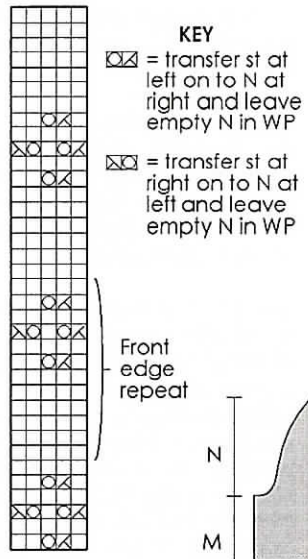
LEFT FRONT
Work as for Right Front, reversing shaping by reading left for right and right for left.

SLEEVES
Push 170 [174, 180, 184] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 60 rows.

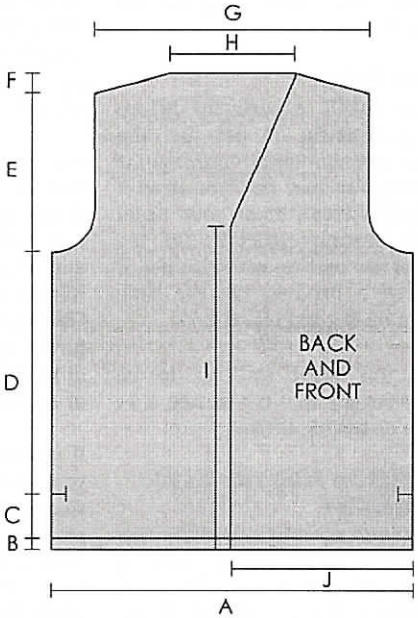
SHAPE TOP
Cast off 6 sts at beg of next 2 rows and 2 sts at beg of next 6 rows. Dec 1 st at each end on next and every foll alt row until 100 [104, 104, 108] sts rem. Cast off 2 sts at beg of next 26 rows. Cast off rem 48 [52, 52, 56] sts.

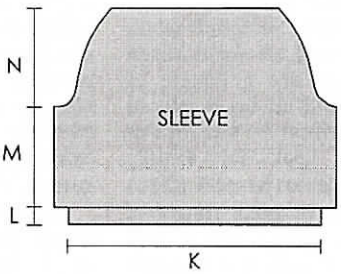
SLEEVE BANDS
Push 80 [84, 88, 92] Ns to WP. With P side of sleeve facing, replace sts from first row worked in MY on to Ns dec evenly. Set RC at 000. Using MT-1 and MY, K 10 rows. Make a hem by placing loops of first

Diagrams



A = 48.5 [50.5, 53.5, 56] cm
B = 1 cm
C = 6 cm
D = 24.5 cm
E = 24 [24, 25, 25] cm
F = 2 cm
G = 32.5 [34.5, 37.5, 40] cm
H = 15.5 [16, 16.5, 17] cm
I = 34.5 cm
J = 24 [25, 26.5, 28] cm





K = 48.5 [49.5, 51, 52.5] cm
L = 3 cm
M = 12 cm
N = 15.5 [15.5, 17, 17] cm

row worked in MY on to corresponding Ns. K 12 rows. Place marker at each end. K 5 rows. Using MT+4, K 1 row. Using MT-1, K 4 rows. Make a hem by placing loops of marked row on to corresponding Ns. K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT BORDER
Using MY, cast on 5 sts by hand. Set RC at 000. Cont in circular cord knitting. Using MT-2, K 670 [672, 682, 684] rows. Cast off.

VENT BORDERS (KNIT 2)
Using MY, cast on 5 sts by hand. Set RC at 000. Cont in circular cord knitting. Using MT-2, K 70 rows. Cast off.

BOBBLES FOR BUTTONS
Push 5 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in circular cord knitting. Using MT-2 and MY, K 12 rows. * Using WY, K a few rows in st st. Cont in circular cord knitting. Using MY, K 12 rows. Rep from * 6 more times. Using WY, K a few rows and release from machine.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join shoulder seams. Set in sleeves, gathering tops slightly to fit. Join side seams from markers. Join sleeve seams. Sew front border to front and back neck edges, making 8 small button loops (buttonholes) on right front (make first loop 2.5 cm, 1 in from lower edge and last loop at beg of front shaping). Cut through the WY on bobble button cords so you have 8 cords. Fold each cord in half and sewing through st loops sew on to left front to correspond with button loops. Sew vent borders to vents.

Oh Brother

DESIGN VARIATIONS

Straight sleeve sweaters - 1

In this new series, Diane will be exploring some of the styles of sweater which can be knitted and some of the variations which are possible both for garment and stitch pattern.

Diane Bennett

Think of a very simple sweater and what probably comes to mind is a straight sleeve design - some would say boring, but certainly easy to knit and a good background for a variety of stitch designs, so this is a good place to start.

THE SWEATER BODY

Only three measurements are required for the body of a straight sleeve sweater, as shown in Fig. 1:-

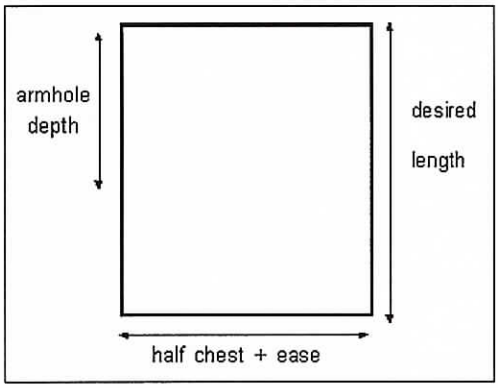


Fig. 1

1. Bust/chest at fullest point.
2. Length.
3. Depth of the armhole.

Ideally, take these measurements from a similar garment which is the size required - this is the best way to achieve a garment which fits. Work out the size of the simple rectangle to be knitted for the garment body as follows:-

a) Take the bust or chest measurement and add ease. For a sweater, average ease is 15 centimetres or six inches for an adult size. Divide by two for the width of each piece of the garment.

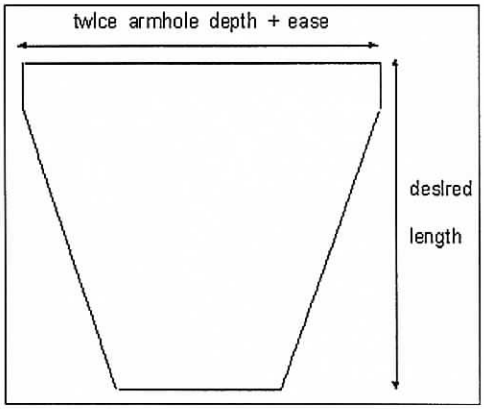
b) Use the length without adding ease - but don't forget to deduct the depth of the welt before calculating the number of rows to be knitted in stocking stitch or the stitch pattern for the body piece.

c) Make sure that the armhole is deep enough - it must be deeper for a straight sleeve sweater than for a set-in sleeve - if measuring from this style of garment add ten to 15 centimetres (four to six inches) extra ease.

After knitting and measuring the tension square, divide to give the number of stitches and rows to one centimetre or one inch, so that it is easy to calculate the number of stitches to cast on for the body, the number of rows to be knitted to the armhole and the number for the complete length of the body. When knitting the body pieces, place markers at the underarm and use these when inserting the sleeve.

The simplest neck style to use is a slash neck, because then it is not necessary to shape while knitting or even to calculate the neck width - just sew the shoulder seams leaving the required width for the neck opening. For a round or V-neck, work out the number of stitches for the width, rows for the depth and then calculate the shaping.

Fig. 2



THE SLEEVE

For the sleeve, only two or three measurements are required:-

1. The armhole depth.
2. The sleeve length.
3. The wrist.

The sleeve block can be a simple rectangle like the body block and for this the wrist measurement is not re-quired. However, this style gives a very large amount of fullness at the wrist, so the sleeve is usually shaped as shown in Fig. 2, which does require the wrist measurement. To work out the measurements for the sleeve:-

a) Multiply the armhole depth by two and add two centimetres or one inch ease. This is to ensure that the sleeve is slightly larger than the armhole - an armhole larger than the sleeve to be put into it is disastrous!

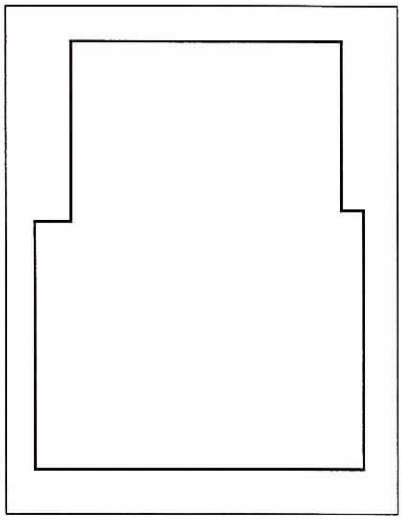
b) Use the sleeve length, allowing for the welt depth as for the body.

c) Use the wrist measurement plus five centimetres (two inches) ease for the width of the welt. More ease can be used on the bottom of the sleeve above the welt for extra fullness if required.

Work out the number of stitches for the cast-on, stitches for the width at the top of the sleeve and the number of rows for the length. With the aid of a calculator, work out the shaping, remembering that the sleeve will be easier to knit if there is a short straight section (about five centimetres or two inches) at the top.

This garment style is particularly suitable for complicated stitch patterns, for example those with a large number of colour changes or complex transfer patterns. It is ideal for double

Fig. 3



bed knitting, since the body pieces can be knitted without any shaping. If knitting a shaped sleeve, consider starting at the top of the sleeve, so that it is shaped by decreasing, then add the cuff.

For garments knitted on the single bed, the sleeve can also be knitted downwards. To avoid casting off and seaming, consider picking up the armhole edge of the body and knitting the sleeve on to this.

VARIATIONS

This straight sleeve style can be modified very simply in order to avoid the "drop shoulder" effect. Instead of knitting straight to the top of the body, cast off a block of stitches at the underarm as shown in Fig. 3. This raises the armhole seam from over the arm to the shoulder.

The amount of knitting taken off the body must be added to the top of the sleeve. Use the measurement of the block of stitches cast-off at the armhole for this, adding this amount to the straight section at the top of the sleeve.

When joining the garment pieces, the block cast-off at the underarm should be joined to the top of the sleeve's underarm seam. It is helpful to place markers while knitting the sleeve to show which section of the sleeve should be joined to the cast off edge.

To achieve the best fit, the width of the body pieces after casting off the stitches at the underarm, should be the width of the shoulders. Ideally, measure shoulder width from a set-in sleeve sweater, since it is easier to assess the fit with this style. Measure straight across the back between the shoulders.

Long sleeves of sweaters usually pull on the armhole edge and drag it so that it is wider than the actual garment measurement. Unless the garment is to be knitted in a very firm yarn or the shoulders taped, this can be avoided by deducting ten percent from the shoulder width before using this measurement for the width of the top of the body.

Although this is the measurement required to give you the best fit, it is also possible to vary the amount cast-off at the underarm. This makes it possible, for example, to fit a band of pattern into the top of the sleeve.

Although the sleeve is usually knitted with a short straight section, as shown in Fig. 2, it is also possible to increase the length of this section of the sleeve. This makes it easier to knit using a garter carriage or motor, since the shaping is concentrated in the lower section of the sleeve.

Although the sleeve looks slightly odd in profile (Fig. 4), when knitted, the effect is good and it does produce a looser sleeve without the extra fullness at the cuff caused by knitting a straight sleeve.

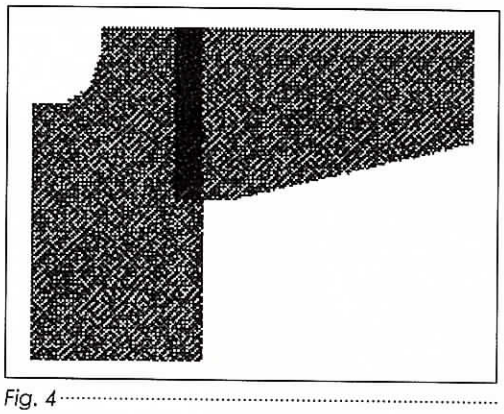


Fig. 4

If you have never designed a garment, why not try it using this simple straight sleeve sweater. The small amount of shaping which is required is very easy to calculate and the garment is easy to knit. In the next article in this series, Diane will be exploring some of the ways in which these garment pieces can be combined with stitch patterns.

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DIAMONDS AND DAISIES 2

Designed by *Maggie Andrews*

The contrast diamonds on this fresh and appealing sweater are knitted in and the daisies are embroidered later. Instructions for the matching four-panelled, A-line skirt will be given in next month's issue.

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in White (MC).
1 x 500 g cone in Botany (C).
Vilene Stitch-N-Tear.

GARMENT WEIGHT
Finished garment in first size weighs 345 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811. If you have problems obtaining Vilene, contact Freudenberg Nonwovens Ltd, Vilene Retail, PO Box 3, Greetland, Halifax, West Yorkshire HX4 8NJ.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 100 [108, 118] cm, 39½ [42½, 46½] in.
Length to shoulder 71 cm, 28 in.
Sleeve seam 47 cm, 18½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6). Wash and dry swatch before measuring.

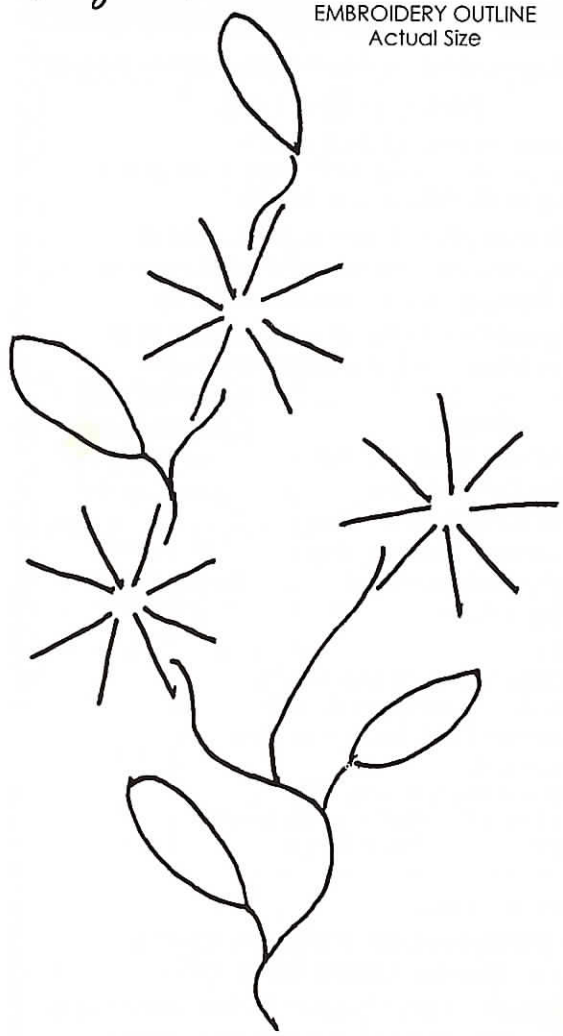
For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
c) To prevent the part of the work in HP from being fluffed up by the tuck brushes, hang old tension swatches over the Ns as they are pushed into HP. You can make a "knitting rag" for this purpose by casting on 200 sts with any yarn, K 40 rows and cast off.

BACK
With carriage at right and using C, cast on 153 [165, 179] sts at centre of machine in 1x1 rib with extra st at right. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 6 rows C, 6 rows MC, 6 rows C, 4 rows MC, 4 rows C, 2 rows MC and 2 rows C. RC shows 30. Transfer sts for st st *. Set RC at 000 **. Using MT and MC, K 148 rows. Place marker at each end. K 102 rows. RC shows 250. Push 53 [57, 62] Ns at left and right to HP. Using WY, K a few rows over rem 47 [51, 55] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

Diagrams

EMBROIDERY OUTLINE
Actual Size



FRONT
Work as for Back to **.

DIAMOND PATTERN
Set machine to hold. Push 77 [83, 90] Ns at left to HP and cont on rem sts. * Using MT and MC, K 2 rows. ** Push 1 N at opposite end to carriage to HP, K 2 rows **. Rep from ** to ** 16 more times. RC shows 36. Push rem Ns to HP. Cut yarn. Take carriage to left. Push 76 [82, 89] Ns at left from HP to UWP. Reset RC to 000. Using MC, K 2 rows. Rep from ** to ** 17 times. RC shows 36. Push rem Ns to HP. Cut yarn. Take carriage to right. Push N 1 at right of centre 0 from HP to UWP. Set RC at 000. Using C, K 2 rows. *** Push 1 inside N at each side of centre N(s) from HP to UWP, K 2 rows. Rep from *** 16 more times. 35 Ns in WP. RC shows 36. **** Push 1 N at each side to HP, K 2 rows. Rep from **** 16 more times. RC shows 70. Push rem N to HP. Cut yarn. Take carriage to right. Push 60 [66, 73] Ns at right from HP to UWP. Set RC at 000. Using MC, K 2 rows. ***** Push 1 inside N from HP to UWP, K 2 rows *****. Rep from ***** to ***** 15 more times. RC shows 34. Push all Ns to HP. Cut yarn. Take carriage to left, push 60 [66, 73] Ns at left from HP to UWP. Set RC at 000. Using MC, K 2 rows. Rep from ***** to ***** 16 times. RC shows 34. Push rem Ns to HP. Cut yarn. Take carriage to right. Push 76 [82, 89] Ns at right from HP to UWP *. Rep from * to * twice more. Push rem Ns from HP to UWP. Reset RC to 210. Using MC, K 4 rows.

SHAPE NECK
Push 84 [92, 101] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP on next 16 rows. 53 [57, 62] sts. K 19 rows. Using WY, K a few rows and release from machine. With carriage at left, push 69 [73, 78] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping. Push rem 47 [51, 55] Ns from HP to UWP. Push 16 adjacent Ns at left and right from NWP to WP. 79 [83, 87] Ns. Pick up 16 sts along each side of neck and place on to empty Ns. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES
With carriage at right and using

C, cast on 82 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end on every 4th row until there are 156 sts. K 8 rows. RC shows 156. Adjust length at this stage, if required. Cast off.

PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following the spinner's instructions or otherwise cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing the pins.

WORK THE EMBROIDERY

Cut three rectangles of Stitch-N-Tear, the length and width of the diamonds on the Front. Take two of the rectangles and trace the embroidery outline in the centre of each with a pencil. Turn one rectangle over and trace the 3rd one from the back so the outline is reversed. Tack the Stitch-N-Tear over the diamonds so the outline is centred, putting the reversed one over the centre diamond. Thread a thin sharp needle with a double length of MC and embroider the design through the Stitch-N-Tear and the knitting, as follows:- Stem stitch all the stems. Satin stitch all the leaves. Lazy daisy stitch on each straight line of the daisies. You'll find that the Stitch-N-Tear has been perforated by the needle. Tear it away very carefully. You will see that the embroidery stays bold on the surface and not sunk into the knitting.

JOIN RIGHT SHOULDER

Push 53 [57, 62] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Using MT+4, K 1 row. Cast off with a latch tool.

NECKBAND

With carriage at right and using MC, cast on 126 [134, 142] sts at centre of machine in 1x1 rib. Carriage is at left. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st. Using MT, K 1 row. With P side facing, pick up 47 [51, 55] sts across back neck and 79 [83, 87] sts around front neck and place on to Ns. Unravel WY. Using MT, K 1 row. Cast off very loosely by knitting one row by hand pulling the Ns back to NWP, then pull work forward to bring Ns back to WP. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

MAKING UP

Place markers 26 cm down from shoulder seams on front. Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down.

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This design is based on one of the ideas in Maggie's book EASY INTARSIA. This book will teach you how to knit all kinds of geometric shapes and simple landscapes, without an intarsia carriage. Price £4.50 including post and packing from Maggie. Please add 50p for Europe or £1.00 for Rest of World. Sterling only. For illustrated catalogue please send sae or two International Reply Coupons.

Maggie Andrews
79 Hookfield, Harlow
Essex CM18 6QQ

Latch On

A COMPETITION ENTRY

I was not entering a high-powered competition, just a "friendly" among fellow members of my Women's Institute. The theme was any craft, so you can guess I decided on Machine Knitting.

Joan Lafferty

A couple of months ago I wrote an article in which I decided I would knit-weave a coat for myself. I have not reached the stage of entering a coat for the competition, but decided that something woven would break me in gently. I settled on a cushion cover, or if I felt really keen, perhaps a cushion itself.

FROM CUSHION

There is a pattern in Stitchworld (No. 452) which lends itself nicely to a cushion cover. It is a pattern of chevrons, which has no stocking stitch rows between; these would obviously weaken the fabric for something that is going to get a lot of wear. It happens that I have quite a number of balls of double knitting yarn for hand knitting. These were given to me; I never say "No", to such a gift, they often come in useful and here was a case in point. I had a hunt in the cupboard for something finer to use as the background. My double knitting balls were two shades of fawn, pale blue and pale grey, so obviously I needed something dark to make the contrast. I found an (un-named) cone in a brownish purple. I judged it to be about 3-ply, which would do nicely.

I had a guess at the number of stitches and the tension (fancy me doing that!). I also knew that I could do a "rule of thumb" measurement of the length, by taking one corner and measuring it across the width of the knitting. Not frightfully technical, but it works for my purpose. Had I been making this for myself, or possibly for a friend, I would just have gone on knitting until the work was double the amount I had just measured. But this was for a competition and the judge would certainly look at the side seams to make sure back and front matched at the sides. So, having worked with the colours going 1, 2, 3, 4, I decided that the sequence for the second part must be 4, 3, 2, 1. To make it easier I did two rows of stocking stitch to make a nice fold line. All appeared to be going well, but regular readers will have guessed by now that this would not continue.

TO TEA COSY

At about two-thirds into the second half, the yarn broke. I usually have the patience to pick up stitches and re-knit, but this work was so fine even my pointed tool would not cope. I took the whole thing off the machine. Could I make a "sausage" shape cushion? No, there was not enough fabric. Neither was the shorter piece deep enough for a tea cosy but, by turning the work round, I could manage a tea cosy. Of course, the chevrons would now run "North to South", rather than "East to West", but only another knitter would spot this. This is where my favourite saying comes in handy, "It's not a mistake - it's a design feature", should anyone ask.

So, borrowing a saucer from the kitchen, I drew a couple of curves on the inside of the work, using a felt-tipped pen. I sewed along this line with a long, straight stitch on my sewing machine. I know some folk suggest using a zig-zag stitch for sewing knitwear, but I find this gathers slightly. Possibly because I have only a very basic sewing machine. But a straight stitch works very well. I then cut off the corners. The tea cosy now needed a lining; should I knit one? This would entail drawing the shape out on my Knit Leader and making a tension piece. The competition had one stipulation - the work must have been done in the last year. Mine was being created in the last four days! So, no time for fancy drawing and letting a tension piece settle!

I decided on a fabric lining and found just the thing among some pieces originally intended for patchwork. I also had some padding, offcuts from the sort that is bought by the yard. I had actually knitted "Fair Isle" covers for wooden kitchen chairs some time ago. Nothing went wrong with them, I'm happy to report but, never one to throw the oddments away, I found the bits of padding just right for my tea cosy. It only remained to make yards and yards of circular cord on the machine and sew it all round, making a loop at the top for a hanger, should one be required.

I did not expect to win and needless to say, I didn't! The first prize went to a beautiful picture in cross stitch, duly framed. My tea cosy looked a miserable little effort beside this splendid one. But you and I know that much thought and effort had gone in to my "original" design!

I should possibly mention for new knitters that weaving is very easy. On Brother and Toyota machines, where the needles are selected forward for the pattern, it is not necessary to follow the Instruction Book. This tells us to thread up the weaving yarn through the top yarn break, but allow it to feed into the V-shaped metal pieces on the side of the carriage, moving it each row so that the yarn is on the knitting side of the carriage. It is much quicker to place the ball on the floor and lay the weaving yarn across the needles in Upper Working Position. It is necessary to hold the yarn to give an even tension, but this comes with a little practice. Since Knitmaster and Silver Reed machines do not select the needles forward for patterning, I'm afraid owners of these machines have to follow the instructions and thread up through the yarn mast, moving the yarn from side to side as instructed. But it's well worth the effort; knit-weave is exclusive to machine knitters.

All this reminds me that years ago Knitmaster brought out an attachment, something like a loom, which went in front of the machine and did "proper" weaving. Not having a Knitmaster machine at the time I never tried out this accessory, although a Brother agent told me it worked better on Brother than Knitmaster. (I took all this with a pinch of salt!) I wonder if there are any of these about today - and do you use it if you have one?

FROM SPANIEL

Hunting for the yarn for my cushion unearthed a lot of half-cones, several of them in fawn. I decided I really must use them up. I have a little spaniel dog drawn out on my mylar sheet; I knitted a small jumper with the spaniel as a single motif. You'll be pleased to hear all went well, no hitches with this one. Except that the little dog looked a bit lonely right in the middle of the jumper. It was only a few minutes' work to embroider some grass below him, making some stitches longer than others, some leaning left and some right. It's surprising how a little green can make a plain jumper and brown dog come to life!

TO TEDDY BEARS

Encouraged by this I found a cone with a little more yarn on it. I was short of larger jumpers for my stall. Would this run to a 28-inch? An all-over pattern on the front would certainly take

less of the main yarn. It is difficult to discover designs that will suit either small boys or small girls, but a teddy is a safe bet for either. I had also found a small quantity of "milk chocolate" brown which was just right for teddies. Should I run out of the original fawn yarn, I could probably get away with a slightly different shade, since the brown teddies would overshadow the fawn. To be on the safe side I started the rib with the brown yarn, making stripes of four rows brown, two rows fawn for 16 rows, on the back and sleeves. Then I weighed the back and one empty cone. When I weighed the fawn yarn left on the cone it weighed just slightly more than the back plus the cone.

For anyone new to two-colour work, we are always advised to knit one whole tension number higher than the ordinary stocking stitch. This meant I must do another tension piece with the teddy pattern. No problem there! I suspect someone is now thinking I won't have enough yarn to finish the front, but I still have two tension pieces which can be unpicked, steamed and wound on the wool winder so that they are just like new and ready to knit. In the event I did not have to undo the tension pieces, there was even some yarn left on the cone.

A good thing there was, because I had made another of my stupid mistakes! I had measured the stitches on the teddy sample and adjusted the scale accordingly, but omitted to alter the number of rows. So the front came up longer than the back. Now when it comes to yarn breaking, I can blame the manufacturer, the machine or even "an act of God" (as the insurers say) but never myself. Not altering the stitch length can only be down to me! Will I ever learn?

However, although it was a bit of a trial, I picked up the stitches on the back of the garment and then knitted a few more rows. Happily my guesswork came right on this occasion. I did not even have to unpick the tension pieces to knit the neckband, but I did use rather more brown than fawn; this to match the ribbed welts, of course. I must say luck was with me on this pattern on most counts.

There were several rows of plain knitting between the teddies, so I did not have to do any juggling when it came to shaping the neck. I like to be able to do this on plain rows, it saves the complication of having to set the machine to knit the second half to match the first. I was able to instruct it to go back to the beginning. I was also lucky that it ended up with one teddy on each shoulder and each was almost complete, just about three rows of the heads were chopped off. Of course, I should have planned it all out before I started, but I have learned over the years that only other knitters take note of these little points . . . . and, of course, judges in W.I. competitions!

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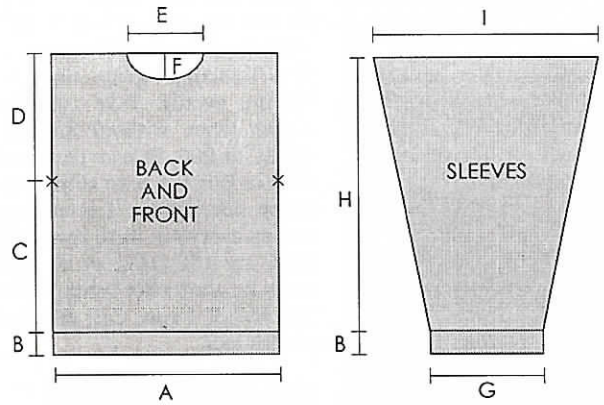
Diagrams

Blocking diagrams & measurements for Pattern 2

A = 51 [55, 59.5] cm
B = 7 cm
C = 38 cm
D = 26 cm
E = 16 [17, 18] cm
F = 9 cm
G = 27 cm
H = 40 cm
I = 52 cm



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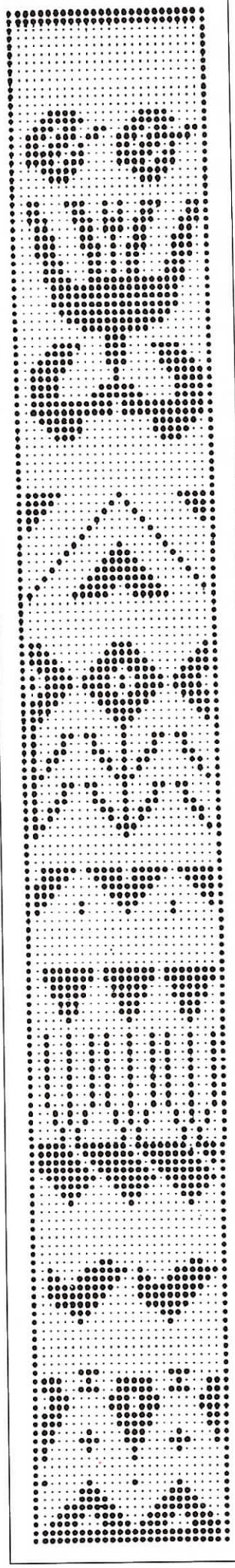

MULTI-COLOUR CARDIGAN 3

Designed by Mary Smith

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS
King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Chocolate (MC).
1 x 500 g cone in Redcurrant (A).
1 x 500 g cone in Sky (B).
1 x 500 g cone in Capri (C).
1 x 500 g cone in Cherry (D).
1 x 500 g cone in Fawn (E).
2 x 50 g balls in Larkspur (F).
1 x 50 g ball in Aran (G).
1 x 50 g ball in Amber (H).
1 x 50 g ball in Coral (I).
6 hooks.

GARMENT WEIGHT
Finished garment in first size weighs 350 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 100 [110] cm, 39½ [43½] in.
Length to shoulder 48 cm, 19 in.
Sleeve seam 22 cm, 9 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION
33 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Brother electronic machines, place pattern over centre 0.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN
K 6 rows MC/G, 2 rows MC, 8 rows MC/F, 3 rows G/F, 4 rows G, 1 row H, 8 rows H/A, 2 rows H, 2 rows B, 2 rows C, 8 rows C/B, 13 rows MC/D, 1 row MC, 7 rows MC/F, 4 rows F, 2 rows H, 6 rows H/A, 1 row MC, 1 row G, 1 row B, 14 rows B/C, 10 rows MC/I, 2 rows MC, 2 rows F, 1 row G, 13 rows G/I, 4 rows F, 2 rows B, 13 rows B/C, 2 rows B/I, 14 rows MC/I, 2 rows MC, 9 rows MC/E, 6 rows A and 4 rows F. These 180 rows form patt.

BACK
Push 168 [184] Ns at centre of machine to WP. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and A, K 4 rows. Using MC, K 1 row. Using MT+4, K 1 row. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using MT-2, K 1 row. Using A, K 5 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, K 180 rows. Push 47 [55] Ns at left and right to HP. Using WY, K a few rows in st st over rem 74 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release.

LEFT FRONT
Push 80 [88] Ns at centre of machine to WP. Work as for Back from * to *. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, K 80 rows.

SHAPE FRONT EDGE
Dec 1 st at right edge on next and every foll 3rd row until 47 [55] sts rem, K 3 rows. RC shows 180. Using WY, K a few rows in st st and release from machine.

RIGHT FRONT
Work as for Left Front, reversing shaping by reading left for right.

SLEEVES
Push 94 Ns at centre of machine to WP. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 112 Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt. Using MT, shape sides by inc 1 st at each end on every 4th [3rd] row until there are 150 [162] sts. K 4 [5] rows. RC shows 80. Using MT+4 and MC, K 1 row. Cast off with a latch tool.

JOIN RIGHT SHOULDER
Push 47 [55] Ns to WP. With K side of right back shoulder fac-

ing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+4 and F, K 1 row. Cast off with a latch tool.

JOIN LEFT SHOULDER

Work as for Right Shoulder but read left for right.

BACK NECKBAND

Push 63 Ns to WP. With P side facing, pick up 74 sts across back neck and place on to Ns dec evenly. * Set RC at 000. Using MT-2 and A, K 5 rows. Using MC, K 1 row. Using MT+4, K 1 row. Transfer every alt st on to adjacent N, leaving empty Ns in WP. Using MT-2, K 1 row. Using A, K 4 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT+4, K 1 row. Cast off with latch tool *.

FRONT BANDS

Push 135 Ns to WP. With P side facing, pick up 135 sts along front edge and place on to Ns. Work as for Back Neckband from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given.

Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Join back neckband to front bands at shoulder. Sew hooks on to wrong side of right front band. Using MC, work 6 matching loops on wrong side of left front band.

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Masterclass

PETITE AND PRETTY

A letter from reader P Carr, of Thornton Cleveleys, suggested that an article on petite patterns would be really helpful for shorter people. Mary has some excellent ideas for looking petite, pretty and really elegant.

Mary Dowse

The word "petite" always conjures up for me a tiny, five foot nothing, pocket Venus, perfectly proportioned and able to wear almost anything. However, not everyone who is small, is always perfectly proportioned and some may need help in choosing clothes. This letter and requests from other shorter readers has set me thinking about my small friends, including my mother who was a mere five foot nothing and my dear friend Dorothy who was also small but had quite a long waistline. I realised that standard "petite" patterns don't always apply, so here goes!

PROPORTIONS

It is easy to alter the length of your skirts, jackets and bodices - knit fewer rows, but you do need to think about the proportion of other bits and pieces. Yokes are great to help a knitted skirt to fit but, where I might use a yoke as deep as 15 centimetres (six inches) or more for a tall lady, I'd make it seven and a half centimetres (three inches) or less for a tiny one and, on a pleated skirt, perhaps just two and a half centimetres (one inch) to hold the pleats in place and to avoid breaking the long line of the pleats.

Sleeves are sometimes a problem. Nearly all pint-size ladies cry out for set-in sleeves, but they don't always suit the plump and an easy fit works better. My mother, who was a musician and, through much practice on the organ, had fairly well-developed shoulders and arms, always looked better in raglan or kimono sleeves whilst my long-waisted friend also had very long arms and liked the look of three-quarter length sleeves which can also "blur" the proportions of arms that are too short.

LONGER LEGS

Again, those with perfectly-proportioned legs can wear any length of skirt, but a lot of small ladies are short from knee to ankle and cutting the skirt on the knee does nothing at all for them. If short skirts suit you, wear them short, otherwise, calf length or longer. Both look good, according to your age and figure, but one trick from the sixties might help; almost every girl had a pair of beige shoes in her wardrobe and, worn with the usual beige tights, these made legs look much longer. Now, when dark tights are still fashionable, try matching shoes but never great big white ones. These will make you look shorter, though little white pumps or strappy sandals, you could get away with.

If you are cursed, like me, with big feet and hands, you do need to be extra careful. Take a good look at yourself and decide whether you want little flat pumps or high heels. I mean little pumps, not great big trainers and not too high a heel since a tottering tiny does not impress and no enormous platforms, though shallow ones can add height and look pretty too.

HATS AND HAIR

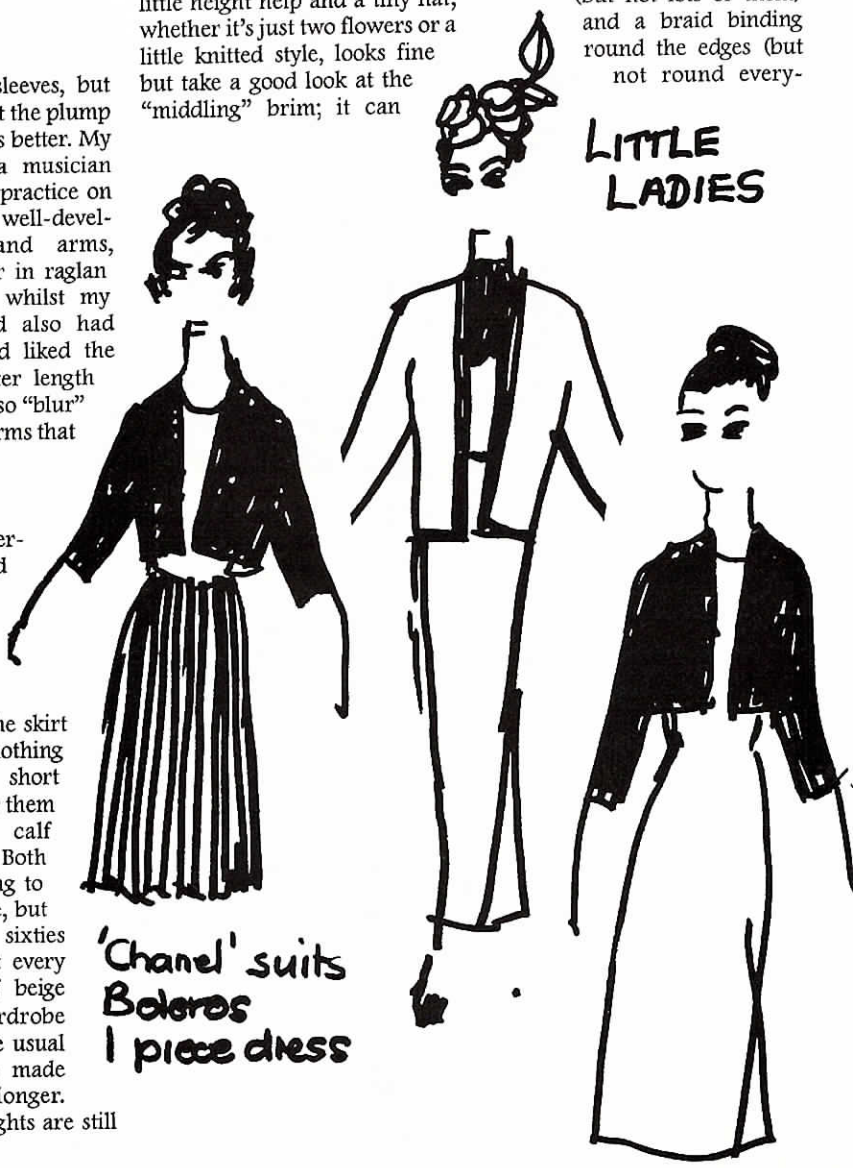
Hats can also be a problem, as can lots of fluffy hair. A very, very, big hat will make you look like a mushroom. Hats with a little height help and a tiny hat, whether it's just two flowers or a little knitted style, looks fine but take a good look at the "middling" brim; it can look a bit dreary and dowdy. Your hair doesn't want to be too big, though obviously the older lady likes a little becoming softness; neat chignons look great if they suit you.

COLOUR SENSE

Now for colour. It doesn't matter what colour you choose so long as you keep it simple. Small ladies should think about one-colour outfits. A simple long dress and jacket in a colour you like will work wonders. Don't be too tempted by strong contrasts, though you can have contrasting scarves or shirts. Avoid cutting yourself in two unless you are quite perfect. Don't wear wide belts or strongly contrasting ones and never wear a contrasting hat and shoes together; this telescopes you down to nothing. You can, however, try the old trick for the "Big and Beautiful" with a dark top and light skirt or trousers, but avoid too much contrast if you can.

STYLING

The little "Chanel"-style of suit with a simple, not too long, jacket, possibly with pockets (but not lots of them) and a braid binding round the edges (but not round every-



thing and never on the hem of a skirt) does look marvellous, so long as the braid isn't too wide. Make sure that the skirt doesn't have a great heavy waistband; a tiny channel for elastic will suffice, since you don't want to clutter up your elegant waistline.

A very full skirt can be a little trying. Straight or gently flowing shapes look best and, if you are making a sideways knitted flared skirt, remember that, if you make it shorter, you will automatically have less flare at the hem. Pleated skirts in knitting do suit small women, whether a simple classic rib or a sideways knitted shadow pleated one. Fine yarn is an added advantage. A not-too-long, tunic sweater worn with trousers or a little skirt is fine and so, oddly enough, is a really long cardigan with a tiny piece of skirt showing. Little shoulder pads help, but not those great big American football ones!

DECORATION

You are, of course, born to wear "real" jewellery which is usually smaller but one item of larger costume jewellery looks great - but only one.

It's quite true, however, that all of these rules are made to be broken sometimes. I've seen people break them all and look absolutely wonderful. I always remember a student at the Royal College who was tiny but looked fantastic - big unpressed pleats in a black corduroy skirt, quite hefty, worn with a tight lime sweater, the whole caught together by a wide Edwardian silver belt. It looked stunning and I've never forgotten it.

The one thing I don't think that I would ever design for a little lady is a skirt and top with elaborate decoration at the yoke, hem of the top and hem of the skirt. Once they were very popular but you have got to be tall to wear them. Keep your decoration either all over as a simple pattern or round the neck and shoulders.

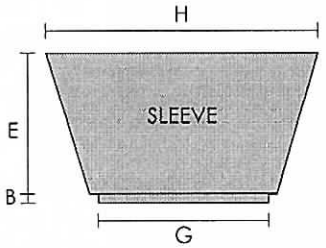
I've taken time out to write about little ladies because of all the requests that have come in but next month it's time for fashion predictions for the winter and the colours are quite wonderful - both for the petite and also for the Big and Beautiful!

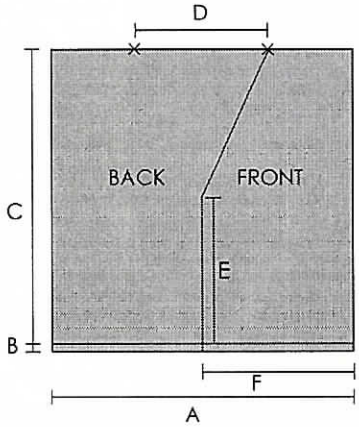
◄ 25

Diagrams

Blocking diagrams & measurements for Pattern 3

A = 50.5 [55.5] cm
B = 1 cm
C = 47 cm
D = 22.5 cm
E = 21 cm
F = 24 [26.5] cm
G = 33.5 cm
H = 45 [49] cm





Terry Mason

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Picture Knitting

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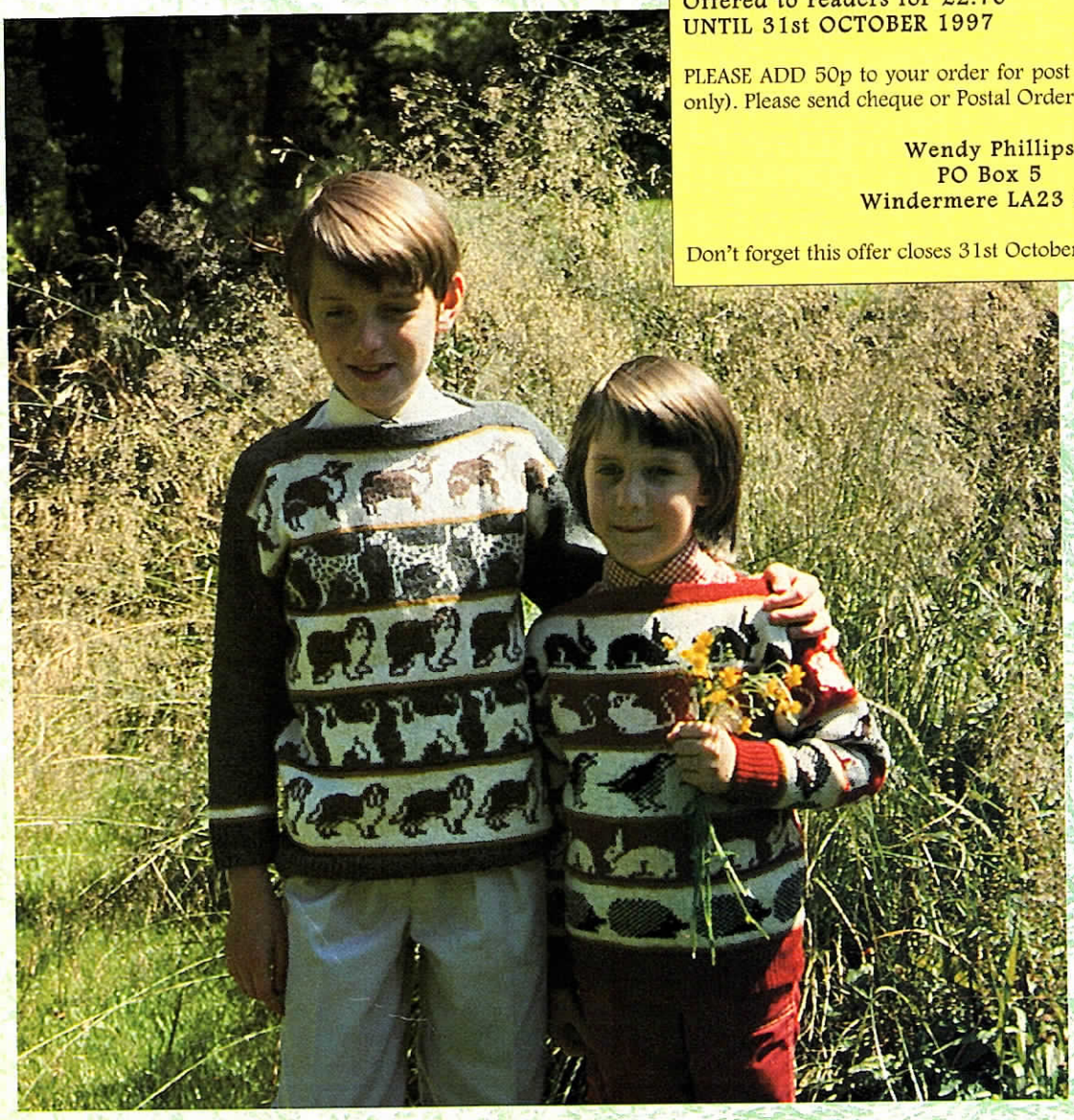
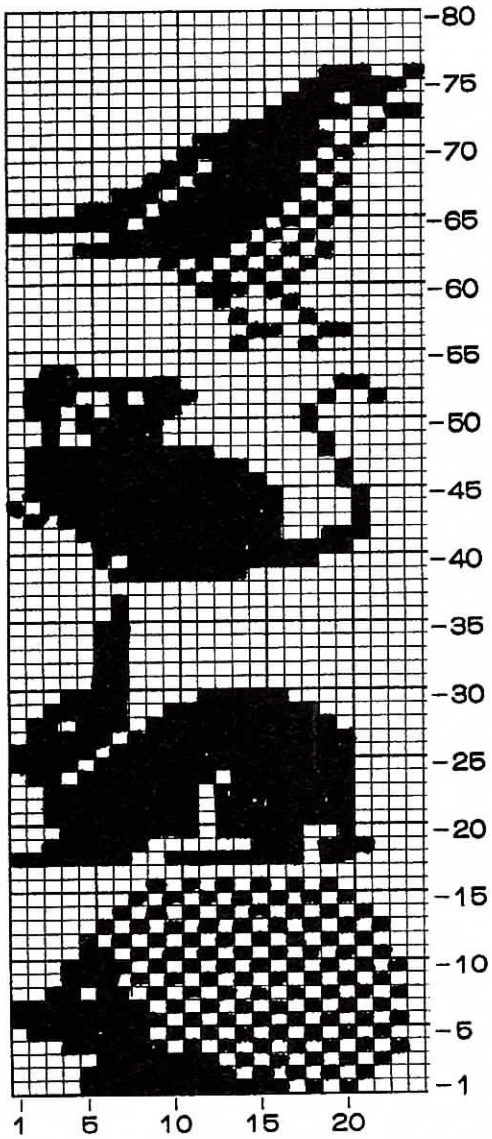
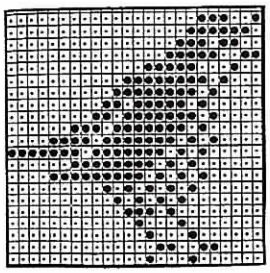
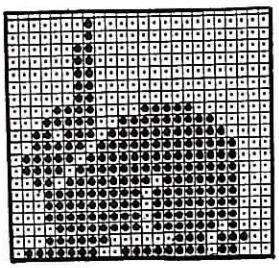


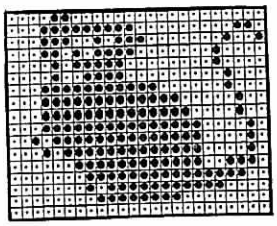
Hedgehogs, rabbits, mice and birds can all be found in British woodlands and make lovely subjects for a sweater. They will look most effective when knitted in their true colours. My example shows the little girl wearing a red and cream sweater with brown and cream animals. Note how the narrow mustard stripes between the broader stripes add extra colour. Bright coloured stripes can be used for young children but older children and adults might prefer traditional rust, olive green and gold which will give the wild wood sweater a true autumnal feel.

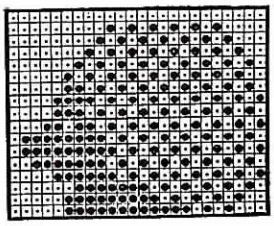
For a dropped shoulder sweater pattern and charts for dogs see this month's special offer.











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LOOKING AT LACE

Part 4 - Punch lace

I know, I know! This month it was definitely going to be punch lace on the Silver Reed SK860 double knit gauge machine. I got one bit right at least - we are doing some punch lace, but it seems to be on the SK840 standard gauge machine, not the SK860!

Maggie Dyke

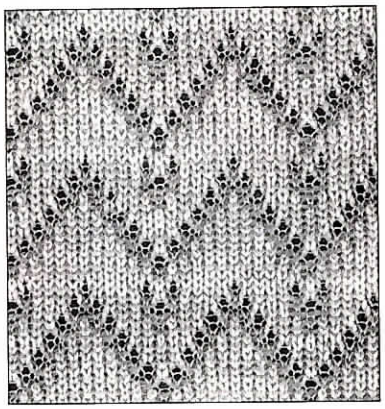
I don't know what's going on! I'm never going to say what's coming up next month ever again, because it just never happens.

So it's punch lace and I'm on an economy drive with the pattern card again, because all this month's samples and the garments all use the same pattern card. Superb value for money again!

Just before I settled down to knit the samples for this month's article, I was looking through some fashion magazines and everybody seemed to be talking about lace. They weren't referring to knitted lace though, but to the type of lace which used to adorn Victorian ladies' bosoms. Producing something with the same "look" then became my objective for the month. That could explain why I just wasn't happy on the chunky gauge machine - I've never seen Victorian lace made from chunky or Aran yarn.

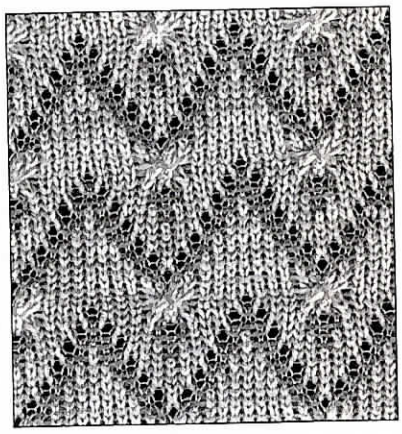
SAMPLE ONE

We start off as usual, with Sample One using the standard card knitted straight through in punch lace, with no interference from me going on. The yarns I used were Bramwell Fine 4-ply in Warm White as the main yarn in Feeder One, with Bramwell Silky in Mink in Feeder Two. I think the colour combination gives a sort of antique feel to the pattern, which is what I was after.



Sample One

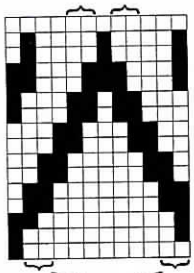
I tried all sorts of colour combinations and I've come to the conclusion that punch lace works best when you either use a transparent thread in Feeder Two, or a fine yarn in a darker shade than the main yarn colour. I tried some samples with a lighter shade of lace yarn than the main yarn and they all looked absolutely dreadful, so I thought I'd let you know to save you the trouble of trying it out for yourself! Silver Knitting Machines have two shades of transparent thread for punch lace - Natural and Smoke. Natural practically disappears unless you look very carefully and Smoke blends in very well with dark shades of main yarn.



Sample Two

SAMPLE TWO

The knitting process for Sample Two is the same as for Sample One, but I can never leave well alone, so I did some cabling. The cables are made on Row 2. Eleven stitches are knitted in both yarns, followed by one stitch knitted only in the punch lace thread. Using two double-ended transfer tools, remove the two stitches on either side of the lace stitch and cable them, crossing over the lace stitch. Don't bring the needles to D position as is normal after making a cable. If you do, all the needles in D position will ignore the pattern card and will knit only in the punch lace thread. The tension needs to be a little looser than for ordinary punch lace, to allow for the needles being left in B position.



Cable these stitches for Sample Three

Cable these stitches for Sample Two

Whilst we're on the subject of tension, punch lace is usually knitted at a slightly looser tension than you would normally use for the main yarn knitted on its own. This is because, on selected needles, both yarns are knitted together. The tension will be determined by the thickness of the punch lace yarn added to the thickness of the main yarn. Normally one or two dots higher than the main yarn tension will be sufficient.

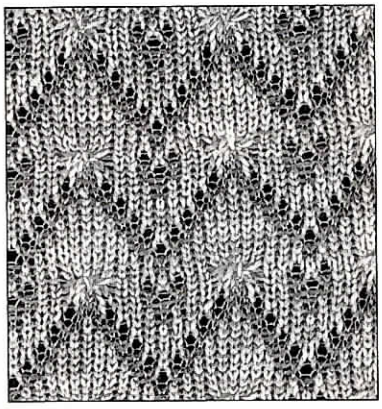
SAMPLE THREE

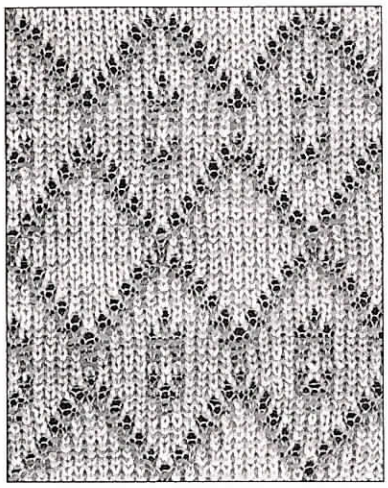
This uses the same technique as for Sample Two. The only difference is that the stitches are cabled on the 16th row, rather than on the second. Two double-ended transfer tools are used and the stitches are cabled over a centre lace stitch again and the cabled needles left in B position.

SAMPLE FOUR

I decided I'd had enough of cables when it came to Sample Four. Here I started playing around with the Change-of-Direction button (it's located directly above the Inspection Button on the EC1 Pattern Controller). Its normal setting is with the left-hand light on, so the downward pointing arrow determines the direction in which the card is fed. This shows that the pattern card is going to knit the row scanned by the EC1, move down

Sample Three





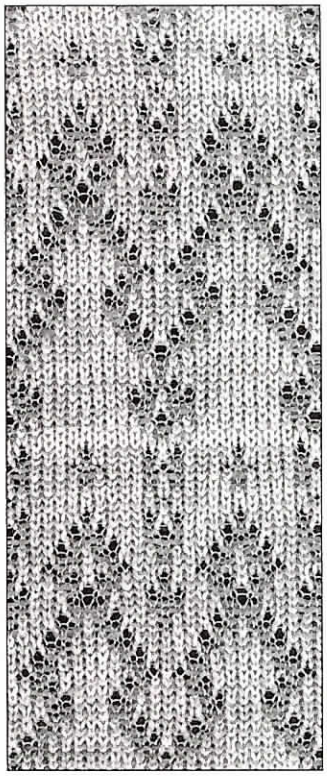
Sample Four

by one row, then scan and knit the next row, until it reaches the top of the pattern. By pressing the button so the right-hand light comes on, the pattern card moves up through the EC1, instead of down. For Sample Four, I knitted from the bottom (first row) of the pattern to the top (16th row), then pressed the Change-of-Direction button and knitted back to the bottom of the pattern and so on, pressing the Change-of-Direction button each time I got to the relevant row.

SAMPLE FIVE

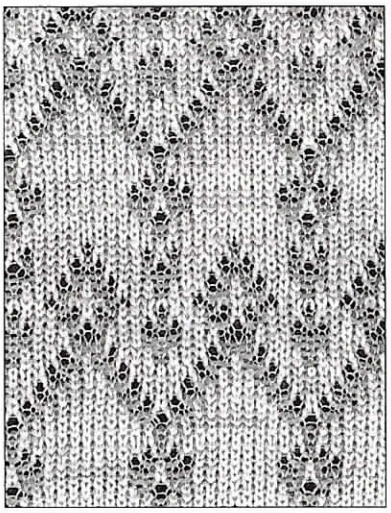
I thought that was quite good fun, so I carried on experimenting. On Sample Five I started with Row 1 and knitted eight rows with the left-hand light on, then four rows with the right-hand light on. I repeated this until I had knitted through the pattern twice and ended up with something that bore very little resemblance to the original pattern, but was looking quite Victorian I thought!

Sample Five



SAMPLE SIX

Sample Six uses the same principle of two steps forward and one step back and gives yet another variation. This time I knitted 12 rows with the left-hand light on, followed by four rows with the right-hand light. The pattern card was getting quite dizzy whilst all this was going on. On the other hand I was constantly giving thanks as I thought about how, in the old days of punchcard machines, this process would have involved punching out a new card for every variation I wanted to try. The worst thing of all would be when I'd spent ages punching out a pattern which I thought would look wonderful, but which turned out to be - well, not wonderful shall we say. Modern technology is an amazing thing, especially when applied to Victorian lace!



Sample Six

Normally I'd finish off by telling you what I'm planning for next month, but I've learned my lesson now, so I'll just say I hope to see you then!

For information about the transparent thread for punch lace that Maggie mentions and other Silver Reed products, please contact:-

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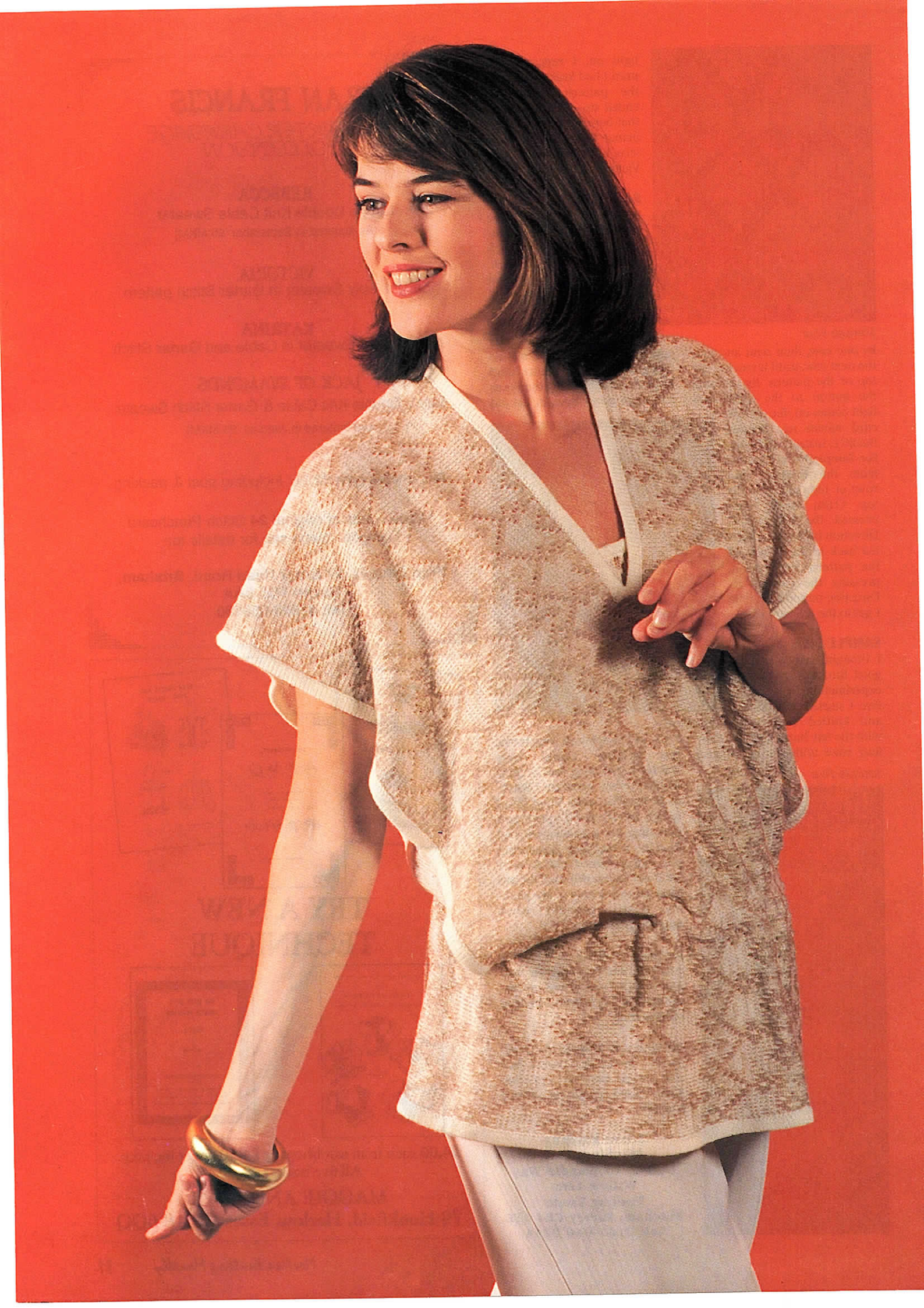


PUNCH LACE TUNIC 4

Designed by Maggie Dyke

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Silver Reed standard gauge punch-card or electronic machines.

MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Warm White (MC).
Bramwell Silky. (Yarn Guide No.6.)
1 x 500 g cone in Mink (C).
Elastic to fit waist.

GARMENT WEIGHT
Finished garment weighs 310 g.

The fibre content of Fine 4-ply is 100% Acrylic; Silky is 100% Bright Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 82-92 cm, 32-36 in.
Actual size 121 cm, 48 in.
Knitted length to shoulder 67.5 cm, 27 in.

TENSION
30 stitches and 44 rows to 10 cm, 4 in measured over punch lace (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about the range of Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) On Silver Reed electronic machines, set pattern width indicators at 0 and 12 on SK840 machines (at 12 on earlier models). Place needle 1 cam between needles 6 and 7 at left or right of centre 0 and point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

TO KNIT
Using C, cast on 200 sts by hand. Place a marker on N 48 at right of centre 0. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000 and then, using MT, release card and cont in punch lace with MC in feeder 1 and C in feeder 2. K 132 rows.

SHAPE FRONT OPENING
Using a length of MC, cast off 75 sts at left. 125 sts. K 8 rows. Push 75 Ns at left to WP. * Push these Ns slightly forward of WP. Using a length of MC, cast on by hand over empty Ns. Push Ns back to WP. Place nylon cord around sinker pegs and pull down firmly. Set russel levers to ||. Push every 4th N to HP *. K 132 rows. RC shows 272.

SHAPE ARMHOLE
Using a length of MC cast off 146 sts at left, leaving empty Ns in WP. Place marker at right edge. Rep from * to *. K 132 rows.

SHAPE BACK OPENING
Using a length of MC, cast off 24 sts at left, leaving empty Ns in WP. Rep from * to *. K 132 rows. RC shows 536. Place a marker on N 48 at right of centre 0. Cast off.

BACK WAISTBAND
Run marker thread from marked st at cast on edge up to marked st at cast off edge. Turn knitting 90 degrees. Push 180 Ns to WP. With P side facing, pick up sts across back just above marker thread and place on to Ns. * Set RC at 000. Using MT and MC, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool *.

FRONT WAISTBAND
Push 185 Ns to WP. With P side facing, pick up sts across front just above marker thread and place on to Ns. Work as for Back Waistband from * to *.

LOWER BACK BAND
Push 180 Ns to WP. With K side facing, pick up sts along lower back edge and place on to Ns. * Set RC at 000. Using MT and MC, K 10 rows. Using WY, K a few rows and release from machine *.

LOWER FRONT BAND
Push 185 Ns to WP. With K side facing, pick up sts along lower front edge and place on to Ns. Work as for Lower Back Band from * to *.

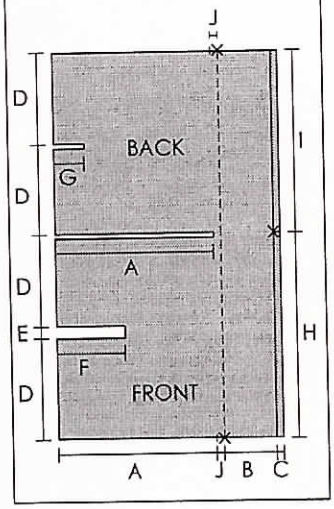
BACK OPENING BANDS (KNIT 2)
Push 24 Ns to WP. With K side facing, pick up sts along one opening edge and place on to Ns. Then, work as for Lower Back Band from * to *.

FRONT OPENING BANDS (KNIT 2)
Push 75 Ns to WP. With K side facing, pick up sts along one opening edge and place on to Ns. Work as for Lower Back Band from * to *.

ARMHOLE BANDS (KNIT 4)
Push 146 Ns to WP. With K side facing, pick up sts along armhole edge and place on to Ns. Work as for Lower Back Band from * to *.

Diagrams

A = 48.5 cm (armhole)
B = 18 cm
C = 1 cm
D = 30 cm
E = 1.5 cm
F = 25 cm
G = 8 cm
H = 61.5 cm
I = 60 cm
J = 0.5 cm



PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Fold all bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join side and shoulder seams. Sew ends of front opening bands into position. Join ends of bands. Insert elastic through waistband and join ends.

PUNCH LACE CAMISOLE 5

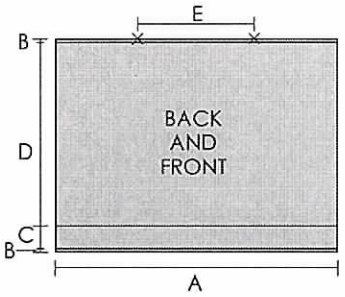
Designed by *Maggie Dyke*

PATTERN RATING
** Fairly easy for knitters with some experience.

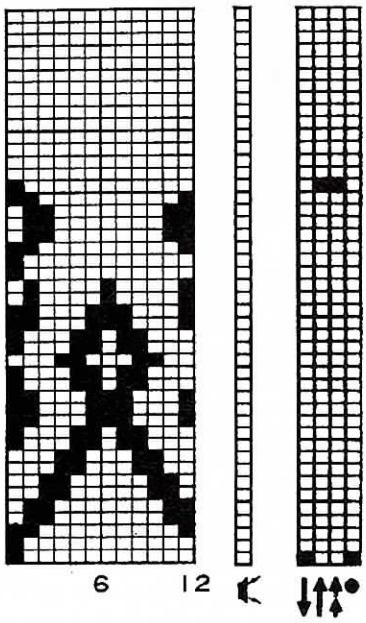
MACHINES
This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines.

Diagrams

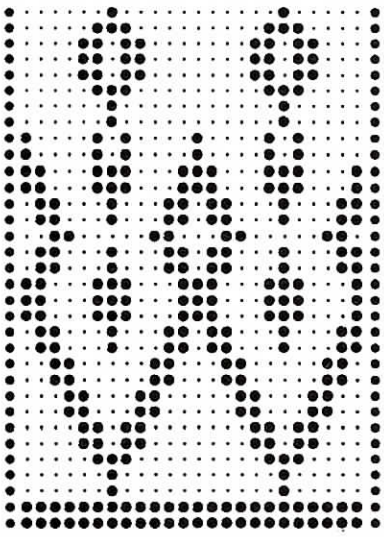
A = 51 cm
B = 1 cm
C = 8 cm
D = 34 cm
E = 26 cm



ELECTRONIC CHART (both patterns)



PUNCHCARD CHART (both patterns)



MATERIALS
Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Warm White (MC).
Bramwell Silky. (Yarn Guide No.6.)
1 x 500 g cone in Mink (C).
Elastic to fit waist and top.

GARMENT WEIGHT
Finished garment weighs 170 g.

The fibre content of Fine 4-ply is 100% Acrylic, Silky is 100% Bright Acrylic. For further information about these yarns, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in the Contents list on page 5.

MEASUREMENTS
To fit bust 82-92 cm, 32-36 in.
Actual size 101 cm, 40 in.
Length without rouleaux 44 cm, 17½ in.

TENSION
30 stitches and 44 rows to 10 cm, 4 in measured over punch lace (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
d) On Silver Reed electronic machines, set the pattern width indicators at 0 and 12 on SK840 machines (at 12 on earlier models) and place needle 1 cam between needles 6 and 7 at left or right of centre 0 and point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BACK AND FRONT ALIKE
Push 154 Ns at centre of machine to WP. Insert card and lock on first row. Push every alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Push empty Ns back to WP. K 3 rows. Using MT+2, K 1 row. Using MT, K 5 rows. Make a hem by placing loops of first row worked in MC on to alt Ns. Unravel WY when work is completed. Set RC at 000. K 1 row. Release card and cont in punch lace with MC in feeder 1 and C in feeder 2. K 34 rows. Lock card. Cont in st st and MC.

WAISTBAND
K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Release card and cont in punch lace with MC in feeder 1 and C in feeder 2. K 150 rows. Lock card. Cont in st st and MC. Place marker between sts 39 and 40 at left and right of centre 0.

TOP BAND
K 9 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool.

ROULEAUX (KNIT 2)
Using MC, cast on 4 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting for approx 200 rows. Cast off.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Join side seams, leaving an opening in waistband and top band for elastic. Insert elastic into the waistband and top band to fit and join ends. Close openings. Attach rouleaux to marked points.

Duomatic Update

A FELTED JACKET

Or the triumph of ingenuity over inability!

Olive Jinkings

I am definitely not a dressmaker though I made several lovely dresses while at school. My handsewing was very neat but the fit of the garment owed more to the skill of the teacher than to me. Over the last forty years, I have bought several patterns and made the garments, which ended up in a scrap bag because there was something not quite right with them and I couldn't decide what it was. However, I have long wanted to try my hand at felting and, since little waistcoats don't suit my shape, it had to be a jacket.

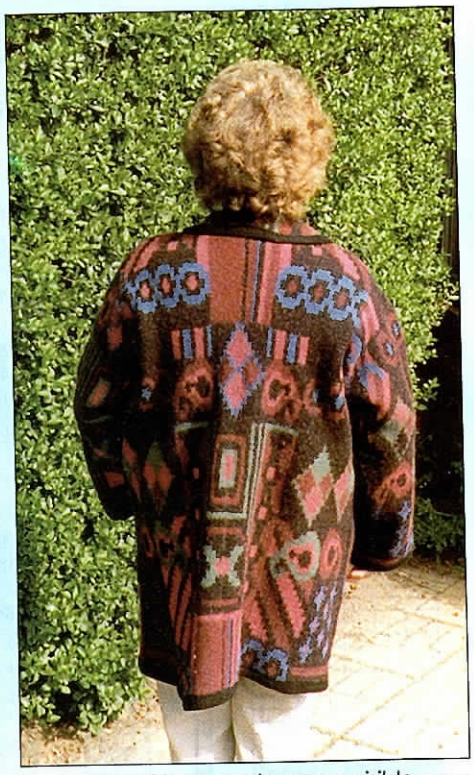
THE YARN

My first dilemma was how much yarn I would need. I would not know that until I had felted my tension swatch but I could not knit the tension swatch until I had the yarn. After a lot of nail nibbling, I decided I needed at least twice as much as an ordinary jacket would take. A normal jacket in four colours might take 300g of main colour and about 150g of each of the other colours so I decided I needed two cones of main yarn and one cone of each of the others. I try to give my custom to my local dealer but he had no washable wool in stock except for hand-knitting baby yarns in pastel shades. However, Uppingham had just what I wanted - a cheap 2-ply lambswool in deep rich colours. They even had the colours I had used in my design on Creation 6 - all on 500g cones. I bought two cones of black (col. 1), one cone of burgundy (col. 2), one cone of airforce blue and one cone of a deep rich green (cols. 3a & 3b) and finally, one cone of raspberry (col. 4). The complete jacket cost only £8.27 including the buttons and the tension swatches!

Olive Jinkings' Felted Jacket

THE SWATCH ➡

My design, which I took from one of my disks, was 108 squares wide and 112 squares high - a large design which would become smaller in the shrinkage. The first tension swatch was 100 needles and 480 rows. I used stitch size 5 and Tech. 211 (Passap 6000) which is a four-colour Jacquard with a tuck backing. Normally I would use stitch size 3 for 2-ply yarn in this tuck Jacquard setting, but I wanted the yarn to have space for felting on a setting which would give extra width. Because the loops would be larger than normal, I used a cast-on comb with weights. If I had not owned a cast-on comb, I would have started on about 20 rows of waste yarn, threaded one (or two) long knitting needles through the knitting and hung the weights on the knitting needles.



Back view with no centre seam visible

THE BLIND HEM

I wanted, if possible, to use the cast-on edge as the bottom edge of the jacket, so I did a "blind hem" cast-on: Cast-on Tech. 2 (all needles K/K) ss 3, two circular rows ss 4, then another K/K row ss 5. RC 4. I then pressed ABC for pattern A and switched off.

Knit 8 rows GX/LX (knitting on front bed only) with black strippers. Set RC to 0 again, switch on console and knit pattern A to 480 rows, still at ss 5. Knit one row of ravel cord, or thick shiny yarn, manually, using one length for the back bed and another for the front bed. Push all front needles into hold, push them back till the latches start to rise and lay the cord in the latches. Starting from the right, push a few needles back at a time till the ravel cord has knit along the row. Repeat for back bed. Knit 12 rows waste yarn. Cast off. (If you omit the ravel cord the fibres of the waste yarn stick in the main knitting and spoil the garment.) This pin-tuck at the beginning curls partially round to the back of the knitting and makes a very useful, neat, narrow hem which I have sometimes used for jackets and twice for tunic tops when I have wanted the design to start right from the bottom of the garment.

THE WASHING

I have some beautiful mohair topps (which, as you know, is unspun yarn), in variegated blues ranging from almost white to almost black. I thought this would felt to the knitting and give a textured surface with these raised parts, so I placed it in

various suitable positions with a few stitches to keep it in place, then covered the surface with an old kitchen curtain and tacked it on. (Diagram 1.)

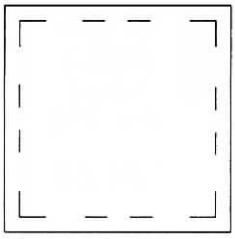


Diagram 1

This swatch was put in the washing machine with an old jumper and a pair of slippers on a 50° C, half-load cycle. I used programme G on my Neff machine, which is the second half of a normal wash, with a small measure of washing powder and the same of washing soda, in with the knitting and normal conditioner in the drawer. The wash was followed by 15 minutes of tumble drying (warm not hot).

When it came out of the machine, the swatch was about half the size of the original. The hem had become fluted and curly and the topps idea was an utter failure. Some had felted perfectly to the knitting, some was still completely separate and some had felted so much it was embedded deep in the knitting as if it had been sucked into a "black hole" and it ruined the original pattern.

THE SECOND SWATCH

Hoping I could get the "blind hem" straight, I did another swatch, starting with cast-on comb and 12 rows waste yarn, then ravel cord, then my original blind hem cast-on. This time, I did some Swiss darning on the finished knitting, in a 4-ply machine washable wool and felted the piece in the same way as the first swatch. I decided that the Swiss darning ruined my design, which was better left unadulterated. When I removed the ravel cords and the waste yarn fell away, I found that the blind hem in the second swatch was absolutely straight and would make a perfect edge. After ironing and resting, both swatches measured exactly the same:

480 rows = 35½ cm, 100 needles = 31½ cm.

THE CALCULATIONS

I measured the length and width of my "pattern pieces" and calculated the necessary rows and needles dictated by the finished tension swatch.

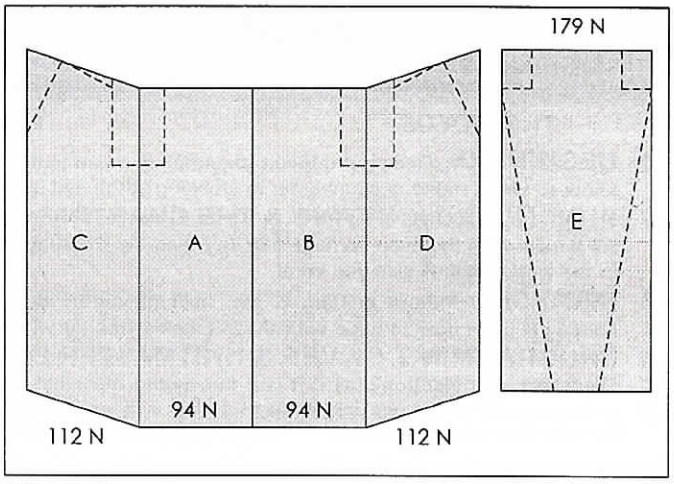


Diagram 2

74 cm length of back + 20 cm to allow for a collar = 94 cm = (480 rows divided by 35½) x 94 = 1271 rows

59 cm width of back = (100 N divided by 31½) x 59 = 188 N So the back had to be in two pieces, each 94 needles wide.

The two fronts were the same length but 112 needles each. When I calculated the sleeves, I allowed 20 cm extra on each length for the pockets. I had intended the sleeve rectangles to be 60 cm wide but the full width of the bed gave me just over 56 cm. Since my sweater arm width is 38 cm, 56 cm was quite good for a jacket.

THE PATTERN

In Diagram 2, A & B are the two back halves. I redesigned the edges of the patterns so that these pieces would match half-patterns at the centre back. C & D are the two fronts. I altered the patterns to fit the size. These patterns were then put on to the disk with the original. E is the sleeve for which I used the original pattern.

When I had finished knitting 39 ►

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and all the pieces had rested for 24 hours, C, A, B and D were mattress stitched together before felting, so that there would be no bulky seams in the body. Each sleeve E, was also a rectangle knitted on the full width of the bed, which would give me just over 56 cm for the full width.

THE FELTING

The body sections were then felted as one piece and each sleeve was felted separately - three washes, all treated the same way as the second tension swatch. As the pieces came out of the machine, they were ironed while still damp with a hot iron on cotton setting. When they were dry, I pulled out the ravel cord and the waste yarn fell away. The blind hems on the sleeve pieces had remained perfectly straight but on the large body piece it was fluted. It would appear that this method only works when felting smaller pieces but that is not necessarily so.

THE DRESSMAKING

Then came the hardest part for me - the dressmaking. I took my pattern from an old jacket and noted the armholes went in by ten centimetres so, of course, the sleeve heads would have to match. I found that the body was the exact width and length I had catered for, so I cut the bottom edge to straighten it, using the pattern as a guide line, then, measuring from the bottom, marked out and cut the armholes, neck and shoulder lines. The material cut away at the top was for the collar. I used no pattern - just measurements and a ruler. I cut along the lines, machined the shoulders (with a slight slope) and tried it on. Super! The join down the back did not show at all because it had felted in.

THE BAD NEWS

It was time to tackle the sleeves and it was then I discovered I had made a dreadful mistake. The sleeves had felted at a different rate to the swatch and the body, and even to each other. One was 50 cm wide and the other was 52 cm wide when I had expected them to be just over 56 cm. Horrors! I had already cut out the armholes. The rest of the story would win a prize for amateurism. I cut out an extra rectangle for each arm, sewed them on, cut out the arm shapes, attached them to the body and sewed up all seams.

Then I tried on the garment. There was so much bulk under the arms I couldn't lower them. I looked like a scarecrow standing in a field. "What a waste!" I thought. "Beautiful design, beautiful colours, beautiful material - and you've ruined it!"

THE FITTING

I clutched myself under the left arm and grasped the material then gradually oozed out of the garment, still hanging on to the excess material, which I immediately pinned. I found it was more or less diamond-shaped. I marked the shape and cut it out (felt does not run or fray) then sewed the seams and tried on the jacket again. Not enough - but heading in the right direction. I cautiously marked, sewed and cut away, three times before I got the perfect fit, since it was vital not to cut away too much. Then I corrected the other arm.

After that, the work took a less frantic turn and my pulse returned to normal. To save time I knitted the braid on my Brother garter carriage. I had designed a pattern on DesignaKnit but it wouldn't load. It took a long time, by process of elimination, for my engineer to discover whether it was the fault of the cable, the knitting machine, the computer or the software. It was the DesignaKnit program. When we scanned the directories we found that my DesignaKnit disk differed in many respects to that of my engineer. Soft Byte replaced it.

THE TRIMMING

Anyway, back to the matter in hand. I couldn't afford the time to wait while all this was going on, so I used pattern 467 from Stitchworld. It's a sort of double moss stitch with two purl above two plain. I used my main yarn, black 2-ply lambswool, with black King Cole Anti-Tickle 4-ply at stitch size 6. It made a beautiful braid. I started with the buttonhole end and did not cast off, so that the exact fit could be achieved by unravelling and grafting the ends together.

My garment was put on a dressmaker's dummy (which, I hasten to add, I only use for knitwear) and the spare material was draped round the neck. I marked the neckline on the material and cut it, then marked the outside edge of the collar and cut it out. The collar was machined on, overlapping the neckline. The triangle cut from C (Diagram 3) was turned on to D and the triangle cut from D was turned on to C. The braid was then sewn on, starting at the right with the buttonholes to make sure I got them in the right place. It went up the front, round the collar, down the front and along the bottom.

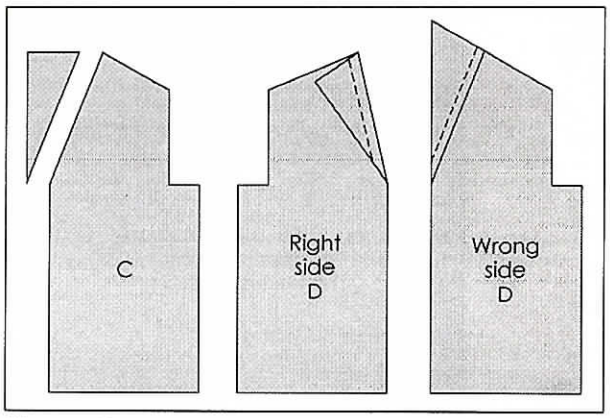


Diagram 3

THE POCKETS

I had intended to make patch pockets (easy) but realised that they would spoil the flow of the design. Wearing my jacket, I placed my left hand where I would like a pocket to be and put a pin 3 cm below my spread hand and 2 cm to either side. I pinned the pocket on the inside, folded the top 3 cm down and marked a line at that level, that is 3 cm below the top of the pocket, stopping 1 cm from each side. I cut my "buttonhole" here and bound it with the braid - narrower on the outside. Then I machined the pocket on to the inside. By measurement, I placed the right-hand pocket at the same distance from the bottom and front edge. I gave the sleeve and shoulder seams, pockets and collar a final press with a damp cloth and hot iron.

THE FASTENINGS

The buttons were hand made. I make nearly all the buttons I use, either from Fimo (I have collected a variety of shapes for cutting out and putting textures on the buttons) or by using brass or plastic rings woven with the knitting yarn. For this project I used the second method because it went with the braid.

By the way, don't let your memories of felt needlecases, comb cases, pram balls and toy animals put you off. This felt is like blazer cloth. You can have thicker, "blanket coat" felt or a finer more fluid material, depending on the thickness of the yarn, the size of the stitch and the knitting technique used. I intend to try it with a smaller stitch and also in summer Fair Isle (release stitch).

CONCLUSIONS

This experiment brought me to the following conclusions:

1. Felted material is beautiful and well worth the trouble.
2. Felting is not a precise science so you should do many more rows and needles than your swatch would suggest.
3. Because it is not precise, all pieces should be measured before any cutting takes place.
4. I should have made my sleeves larger, in two halves sewn together, as I did the back.

Help!

Dear MKM,

I am taking a knitting exam course over the next two years and my theme is American Indian. In an old magazine I saw an advertisement for Indian Designs by Regine Faust (printed in Toronto or sold in Singer Shops) printed 1979.

I wondered if any reader has this book and wants to sell it, or could I borrow the book for a short while? I would pay the cost of postage. Thank you for a super magazine.

Yours sincerely,
Doreen Watson
53 Evesham Street, Alcester, Warwickshire B49 5DS

Do please get in touch with Doreen if you can help in her search for this book, or perhaps you know of other sources for her American Indian theme?

PATTERNED FOR PASSAP 6

Designed by Fran Francis

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco.

MATERIALS
Jandis Brushed Acrylic 3-ply. (Yarn Guide No.7.)
1 x 350 g cone in main colour (MC).
1 x 350 g cone in contrast (C).

GARMENT WEIGHT
Finished garment in first size weighs 440 g.

The fibre content of this yarn is 100% Acrylic. The exact shade photographed is not available but for Daffodil Yellow, White and a wide range of other shades, please write to the following address:- Hartington Yarns, Unit 10, Huss's Lane, Long Eaton, Nottingham NG10 1GS or telephone 0115-922 3654.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit bust 87-92 [97-102, 107-112, 117-122] cm, 34-36 [38-40, 42-44, 46-48] in.
Actual size 105 [115, 125, 135] cm, 41½ [45½, 49½, 53½] in.
Length to shoulder 68 cm, 27 in (adjustable).
Sleeve seam 51 cm, 20½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
40 stitches on each bed to 16.5 cm and 80 rows to 13 cm measured over Fair Isle pattern. Set lock on N/BX← and Deco on setting 4. (stitch size setting approx 5/5).

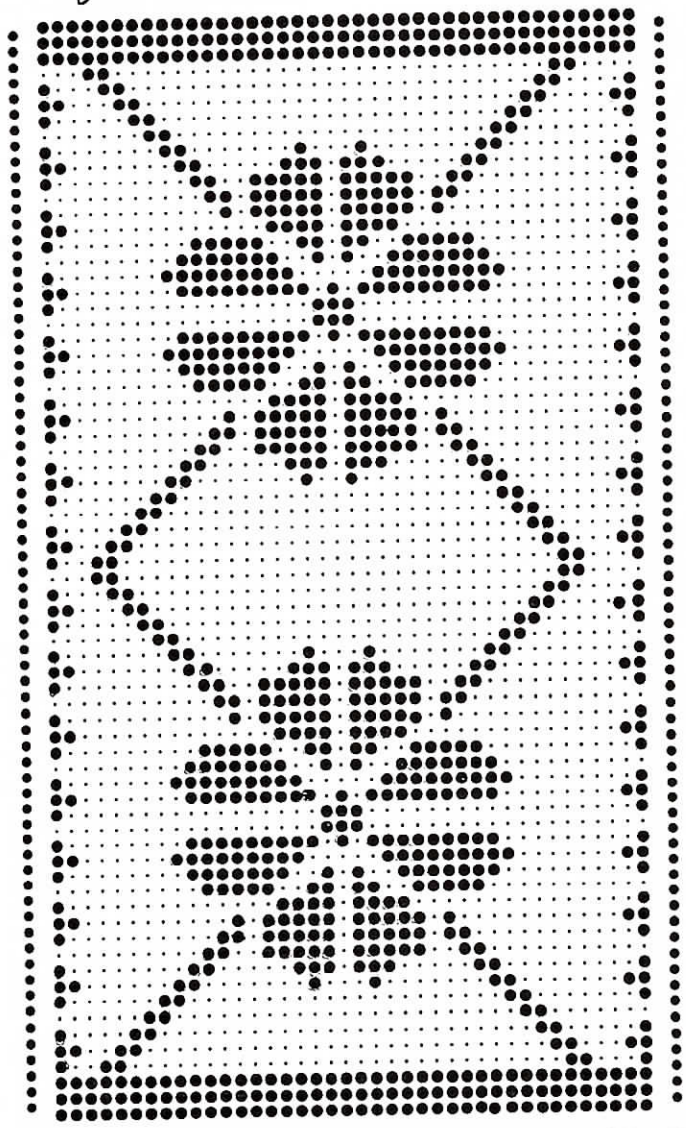
For perfect results, please check your tension carefully.

KNITTING NOTES
a) Before knitting prepare punchcard from the chart provided. Note that pattern as shown, may have to be repeated until the card is a suitable length for knitting.
b) Remember to bring a pusher out of the blocking rail for every stitch increased on front bed.
c) Two ends of MC are used together for rib and one end of each colour for Fair Isle.

BACK AND FRONT ALIKE
Handle up. Orange strippers. Set up 130 [142, 154, 166] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 5½/5½, K 35 rows. Handle down. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 5½/5½, K 2 rows. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set RC at 000. Set lock on N/BX←, Deco on setting 4 and ss to 5/5. Using one end of each colour, cont in stripes of 2 rows MC and 2 rows C. K until RC shows 368. Adjust length at this stage, if required. Cast off loosely.

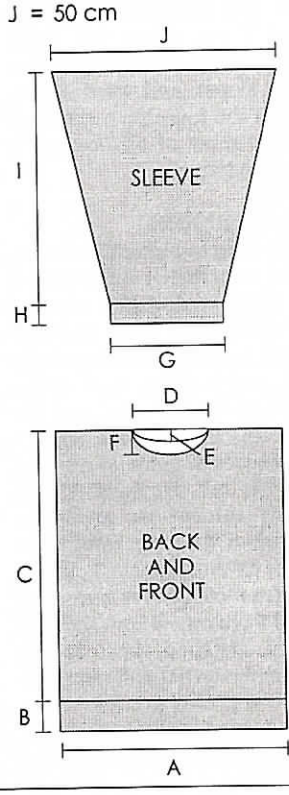
SLEEVES
Handle up. Orange strippers. Set up 70 Ns on each bed at centre of machine in WP. Arrange Ns

Diagrams



Diagrams

A = 53.5 [58.5, 63.5, 68] cm
B = 8 cm
C = 60 cm
D = 18 cm
E = 2 cm
F = 9 cm
G = 28.5 cm
H = 6.5 cm
I = 44.5 cm
J = 50 cm



for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 5½/5½, K 27 rows. Handle down. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 5½/5½, K 2 rows. Arrange pushers under every front bed N in WP. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. Set RC at 000. Set lock on N/BX←, Deco on setting 4 and ss to 5/5. Using one end of each colour, cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end on every 9th row until there are 122 sts on each bed. K until RC shows 272. Adjust length at this stage, if required. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 150 Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MC, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and ss to 5½/5½, K 28 rows. Transfer sts to front bed. Set ss to 7, K 1 row. Using WY, K a few rows and release.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on front and back using measurements given on diagram as a guide. Sew two rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to form neck curve. Join shoulder and neckband seams. Steam WY on neckband. Pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside, enclosing the cut edge. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seam. Give final, light steam.

Dear Anne

The controversy stirred up by Eve Whitelegg's criticism of machine knitting magazines is still raging. Now we have response to the response - but first, another letter from Eve.

Dear Anne,
I read with great interest the letters replying to my embittered moan about present-day machine knitting magazines - and I've come to the conclusion that we've all got right on our side! It all depends on what you expect from a magazine.

I think I probably speak for most of the old-stagers (I had my first machine 40 years ago) when I say that it never occurs to me to use a pattern as written; I haven't done so since the first charting device came on the market. I hope to find inspiration and ideas, sparked off by the illustrations. If the colours are loud and scream out of a hotch-potch of stitch patterns, the message I receive tells me to turn the page quickly! Colour has a very powerful psychological effect. I once complimented the owner of my nearest yarn shop on a very attractive fantasy-Jacquard she was wearing. She told me it was a design in her basic Passap book - "but the colours they'd used were so horrible that I avoided it for years". We know we can change them, but the pattern has to appeal before we want to!

Now, there comes a time in almost every machine knitter's life when she skims through a page of Hints and Tips and mutters crossly, "Everyone knows that". Then she reflects shamefacedly that there are plenty of beginners and more advanced novices who don't. Personally, I still feel like a novice; Mina Caulfield is quite right to ask whether we ever know everything about our machines. I find it quite difficult to imagine that there are knitters who, as yet, know even less than I do! But when these people open a magazine they are obviously looking for instruction in techniques and all kinds of useful items of information as I, of course, did in my early days and I'm sure this is what editors rightly have in mind. I'm grateful to all the readers who commented on my letter - to those who supported me, of course, but also to those who have given me a timely reminder that the viewpoint of a world-weary old hag isn't going to be shared by younger or less experienced knitters!

One point I'd like to clarify: my reference to maintenance didn't mean routine cleaning and oiling, but the minor adjustments and repairs to accessories as well as main machines and ribbers, which don't need a visit to the dealer. A few tips on these would be very welcome.

No, I don't find any fault with the July *MKM!* The cut-and-sew patchwork really appeals as my sort of pattern - it stimulates the imagination and sets all sorts of ideas in motion. (But why no coloured picture?)

Since I wrote that letter, the range of machine knitting magazines has dwindled from five to three. Good luck to all of them - I hope they'll all emerge as individuals. Whatever you may think, I still look forward eagerly to their arrival every month!

Yours sincerely,
Eve Whitelegg
Shrewsbury

Dear Anne,
I am writing in reply to Eve Whitelegg's letter in the May issue of *MKM*. I was very upset by her comments. I have followed *Modern Knitting* all my knitting career. I have also acquired many "old" copies dating way back to the forties and fifties. I personally feel that these old magazines are an invaluable source of historical information, both fashionwise and socially.

I was very sorry to see the demise of the magazine. Like Gwyneth Shelton I feel it marks the end of an era. I will be the first to admit that I found some issues disappointing but I do not feel that is just cause to lose an old friend. Everything must change, but it seems sad to lose so many old names and faces who brought the machine knitting industry into the public eye and helped to make it as widely known as it is today.

A lot of the patterns featured in *Modern Machine Knitting* were high fashion garments, similar to those in major High Street stores.

Fashion for young people is especially expensive and many teenagers do not have that sort of money; nor have their parents. So, for a fraction of the price, mums were able to kit out their families in the latest designs which many of them could not have afforded otherwise. What of the young people themselves? There are quite a few colleges turning out designers who use knitting machines. On the whole, I have found machine knitters come from a wide range of ages and background.

All this aside, even if the patterns were of no use, the techniques could be practised. They were interesting to try and useful to incorporate into other garments. Many of the garments, in fashion and for sale in stores, feature more than one technique.

It is a lovely feeling to be complimented on an outfit and to be able to say, "I made this". It gives such a boost to the confidence and, in turn, helps one to inspire another knitter to try the pattern. Machine knitters are always willing to share their knowledge and help others to enjoy the craft. Also, while a lot of the stitch patterns may not be exactly to one's own taste, there is nothing wrong with "borrowing" a little bit of a pattern; a lot of us do this. I think it is the age-old problem, you cannot please all the people all of the time, but I'm sure you try!

Finally, can I just thank the team for all the effort that went into *Modern Machine Knitting;* a lot of blood, sweat and tears put the magazine on the shop shelves. I was always grateful for the hard work. I will continue to mourn the loss of an old friend but will look forward to the future and continue to enjoy my relationship with *Machine Knitting Monthly*. Good luck to you all.

Yours sincerely
Glenis Barwick
Chesterfield

Dear Anne,
I agree with Eve Whitelegg's comments except for the lack of classical elegance, which I find in Nina Miklin's designs, but as it is obvious your magazine cannot provide garments that appeal to everyone, that leaves her plea for more tips on knitting and maintenance.

Your magazine has a lot going for it in that the articles are clear and detailed but (perhaps I have missed it) without a follow on or link to a related segment in the next issue - rather like the Instruction Books.

When teaching very mixed ability classes, I never had a student leave, after six hours of tuition, unable to programme a motif in such a way that centralisation was guaranteed, or not knowing how to - check if the motif would, or could be, matched at the side seams; ensure a band fitted perfectly by calculation and not by eye nor experience; use the front carriage to its maximum potential in creating different stitches automatically. Students were fascinated to see the machine set up needles for a 1x1 rib by itself, plus how a straight piece of work could be turned into a variety of shapes using ribs (ideal for beginners).

How about giving your readers the tools needed to release them from the tyranny of always having to get the same tension as the pattern they wish to copy? Thus released, perhaps they could use a page of coloured photographs showing tension pieces knitted in different colours and stitch types, which would encourage them to experiment with their own colour combinations, thereby creating the garments for which they have been looking.

As to why the Singer/Superba combs have kinks, has not to my knowledge, been explained in your magazine but as to when and why the concave or convex

should face the knitter, makes a tremendous difference to whether the knitting will be a smooth success or constant struggle.

Yours sincerely,
Mrs G Skea
Yevres, France

Dear Anne,
I've never written to a magazine before and I didn't pay much attention to Eve Whitelegg's letter but I could hardly miss the responses!

I've been machine knitting for about 15 years. When I first started there was only one machine knitting magazine available in the shops and half of that was for hand knitters! When you brought out your own magazine I thought it was wonderful. Since then machine knitting has enjoyed lots of popularity and with it came other magazines, exhibitions, designers, yarns and, most of all, plenty of knitters. Over the last few years knitting has declined drastically and so have the choices that were once available almost everywhere.

Knitting machine manufacturers produce all sorts of equipment and you and other magazines offer technical instruction all aimed at helping home knitters to produce their own designs. You only have to attend a knitting exhibition to know that people do make their own designs.

To be able to criticize is one thing but to provide a better alternative is something else. If readers want something better, let them give some inspiration and send in some of their own successful designs to share, then there would be more variety for everyone and we all win!

Yours sincerely,
Barbara Froggatt
Melksham

Dear Anne,
I have been a member of the machine knitting fraternity for many years. We have always had a comradeship that I have felt proud of; no bitching or biting. I have been acquainted with both male and female machine knitters, from housewives to a well-known composer.

I have welcomed people coming up to me in the street and asking me how I have knitted a certain garment, only to get chatting and find myself late for appointments. The friendliness that abounds between us all is a very big part of our craft and this comes to the fore when we all mass together at the exhibitions; still laughing and friendly even though we are tired, crushed, weighed under by our bargains and nursing very tired and bruised feet. So I am beginning to feel a little sad at what seems to be happening to some of us. I didn't read Eve Whitelegg's letter (for some reason I do not appear to have the May '97 issue of *MKM*), but reading the replies I get the general idea.

I have often thought how short a distance we have come when I compare today's patterns with those in the magazines my mother gave me when I first started out and I also feel it is a shame that those who do not grasp the design side of garment making are also not well catered for. But ladies, just because someone has stood up and said please may we have a little change here, it does not mean we have to panic or get on our high horse.

I found Mina Caulfield's letter rather lacking in understanding towards her fellow beings. I too learned quickly and had no fear of my machines, running my own business within less than six months of my first machine entering the house. But we are not all alike. There are an awful lot of people who are very happy and competent with their machine as long as they are able to follow guided instructions, but left to their own devices, they panic or believe they are not capable of designing or altering for themselves. In short they feel there is some big secret that only the chosen few are privy to. If it wasn't for these machine knitters then there would be no heart and soul to our craft and even fewer knitting machine publications than there are now.

We shouldn't be fighting our own corners selfishly. We should be standing together and saying, "Yes, there is plenty of room for the old and the new, side by side".

If we are a dying breed (and I have experience to the contrary), then what better way to revive and make us grow again, than by taking the mystery out of knitting our garments for those who want to learn. While at the same time not forgetting those of us who are happy or have little other choice than to jog along at their own pace. Without them we would be without, not only our magazines, but also our shops and exhibition.

Before I sign off I would like to say I also felt sad for the attack on Andy Levick in *To and Fro* by Margaret Jackson regarding Andy's "Once upon a time" article. We seem to be at a stage of, shout first, ask questions later. It's time to stop biting the hand that feeds our minds. Well done to Andy Levick for biting back. Will someone please hand Margaret Jackson a flannel with which she can wipe the egg off her face.

Yours sincerely,
Celia Eason
Southwold, Suffolk

Dear Anne,
I thought you might like to hear about my visit to the Knitting Show at Shepton Mallet.

During a short break in Somerset, I decided to spend a few hours at the show whilst my husband took himself off to a Motor Museum. I arrived just after the show opened and immediately purchased the current edition of MKM which I was unable to find in our local newsagent.

My next port of call was at the Denys Brunton stand, where I spotted their 21st anniversary knitting book which I bought. After a chat with the standholder, I decided to buy some of their lovely acrylic Magicolor yarn but, not wanting to hump it around the show for the next three hours, I promised to call back and choose my purchases later.

After this, I spent an hour or so looking around, then a quick visit to the Ladies and I was ready for coffee. That was when I had a shock. The carrier bag with my precious goodies in it was no longer with me!

For over an hour, I scoured the show, retracing every step I could remember taking, but to no avail. I then left my name and address with the organisers who promised that, should anyone hand in their "find", it would be sent on to me. I made one more call to the office before leaving but, sadly, there was no sign of my books.

The next morning, on our way home to Hampshire, we called in and I was allowed re-entry without having to buy another ticket. No joy at the office, so I decided to buy the magazine and book again. That was when my faith in human nature was almost restored. MKM let me have another copy at half price and the gentleman on the Denys Brunton stand, who remembered what had happened to me the day before, also let me have another copy for half price! He has my custom for life.

Whoever found and kept my small treasures knew perfectly well that they belonged to someone else and, should they read this letter, I hope that they realise it is just as dishonest to keep something you have found, as it is to help yourself to it in the first place.

Just a short note in response to Eve Whitelegg's letter regarding knitting magazines. I agree with everything she had to say. For instance, this month's issue seemed preoccupied with Passap and Pfaff Duomatic (not of any interest to the majority of punchcard owners) and as for that ghastly cropped top - ugh! Please let us have more patterns for babies and children and some real classics for grown ups. Also, a few toy patterns for using up part cones would be very nice.

Yours sincerely,
Eileen Frost
Petersfield

Our correspondents may take opposing views but this discussion is proof, should that be needed, that machine knitting is indeed "alive and kicking" and that machine knitters everywhere really care about their craft and, for the most part, the interests of their fellow knitters. We care too, so shall be mindful of the comments and advice in all your letters!

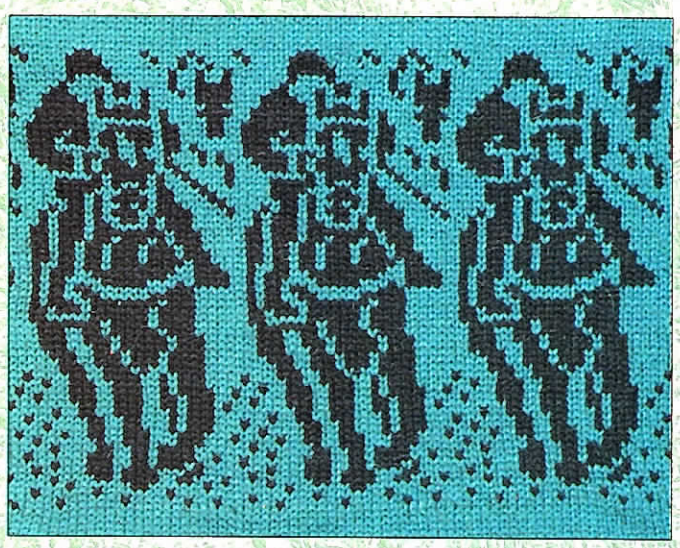
Picture Parade

LET'S GO FLAT RACING

- designs from JO'S SPORTS

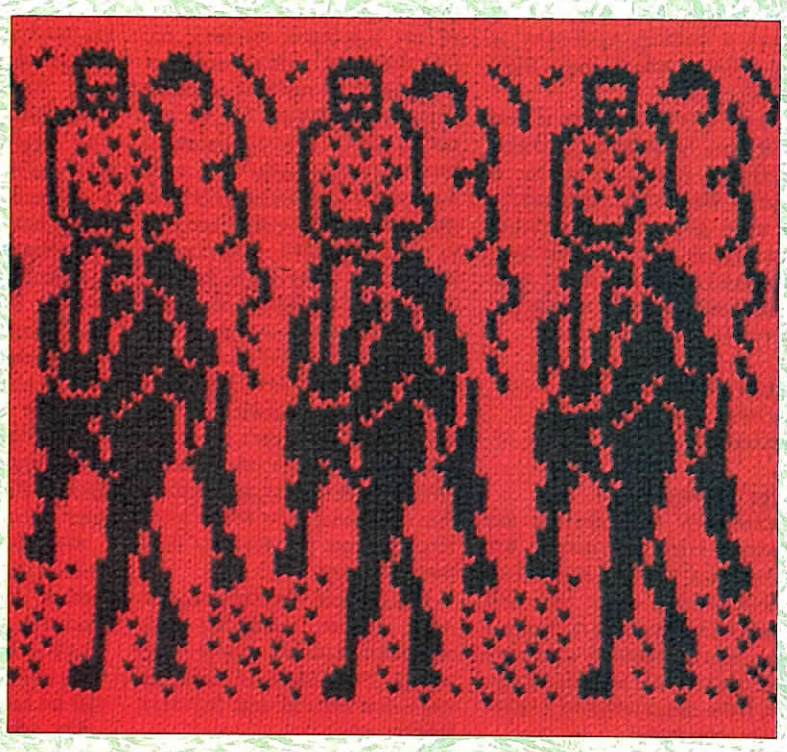
It's action all the way, captured in Jo's designs on the sports theme and there's a money-saving offer on the book, electronic supplement and disk.

Jo Newton

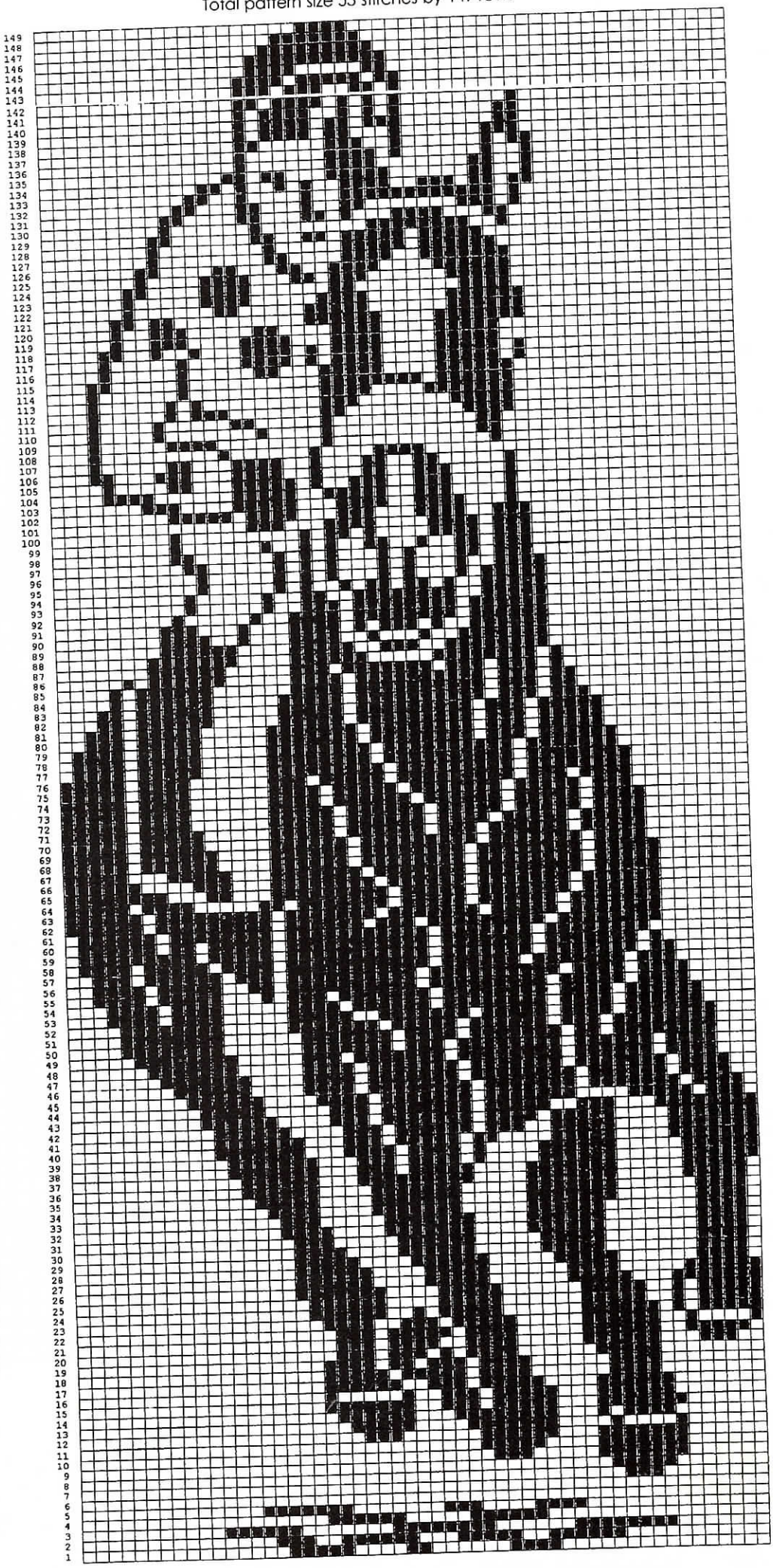


When I produced my first book of sports motifs there were still many more punchcard machines around than electronic ones, but to fill the needs of the growing band of electronic enthusiasts I made a Supplement with four big Electronic pictures in it which were compatible with and complemented, the 24-stitch patterns in the book.

The two 24-stitch designs depicted this month can be used as single motifs, or in repeating bands, used together or separately. They are from the book JO'S SPORTS and the dramatic large picture is taken from the Electronic Supplement which goes with it. I have had fun adding a little Swiss darning to the eyes, and also the Jockey's "colours". Of course these could be altered by this method to match personal tastes, or the registered racing colours of the rich client for whom you are making the jumper!



53-STITCH ELECTRONIC CHART
Total pattern size 53 stitches by 149 rows



JO'S SPORTS
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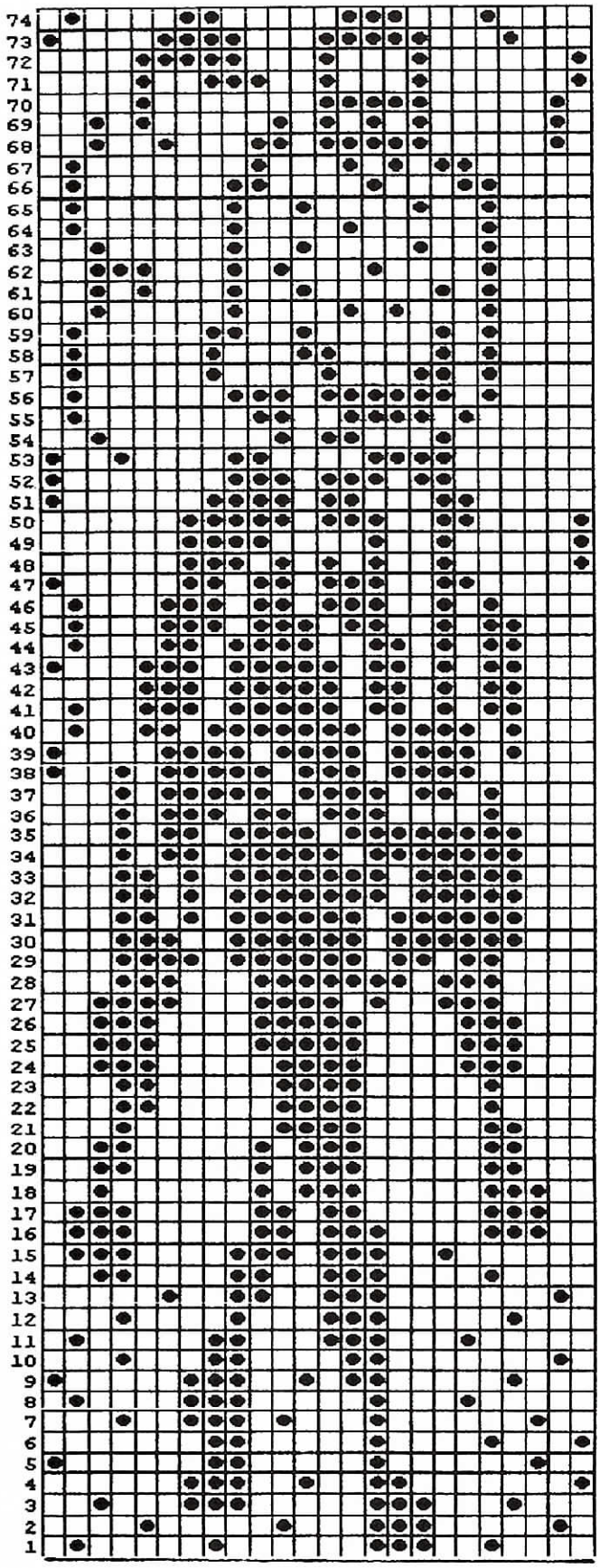
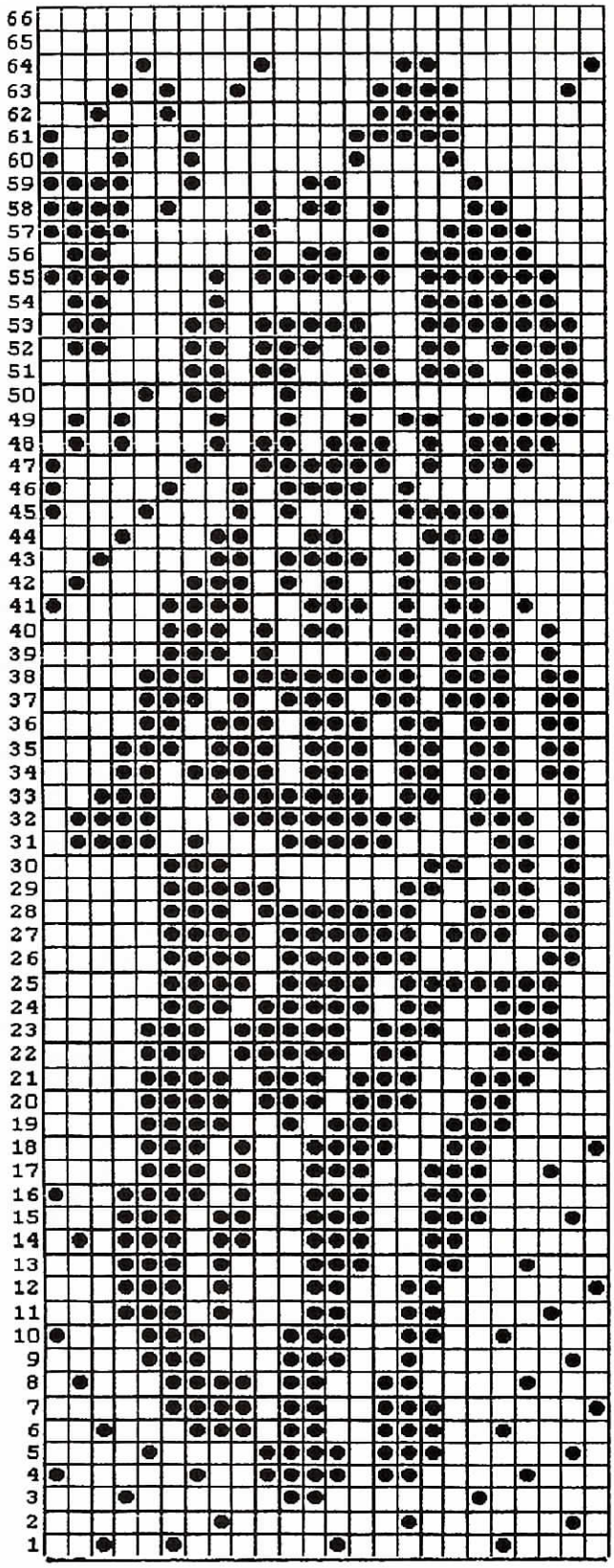
24-STITCH DESIGNS
520 Black on 572 Lagoon
520 Black on 527 Hollyberry

46 ►

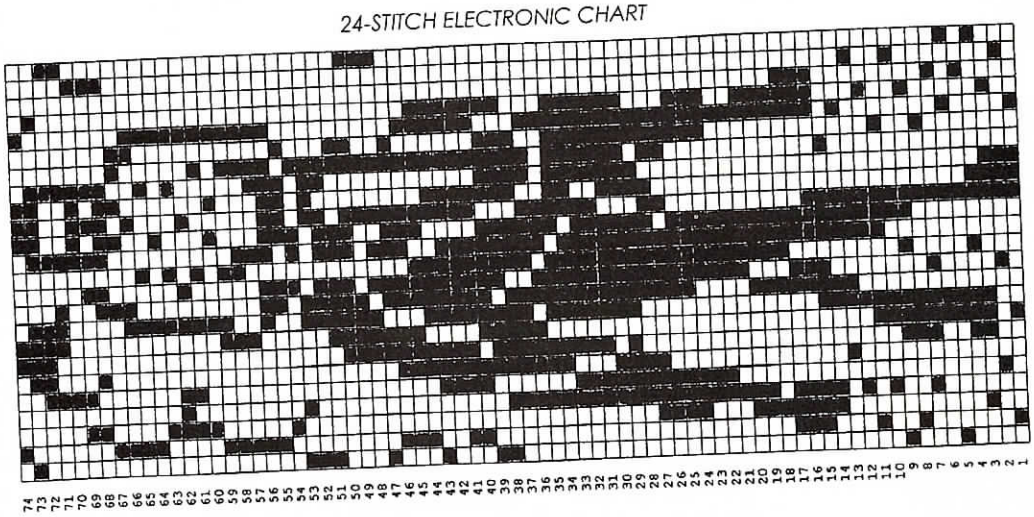
24-STITCH PUNCHCARD CHART



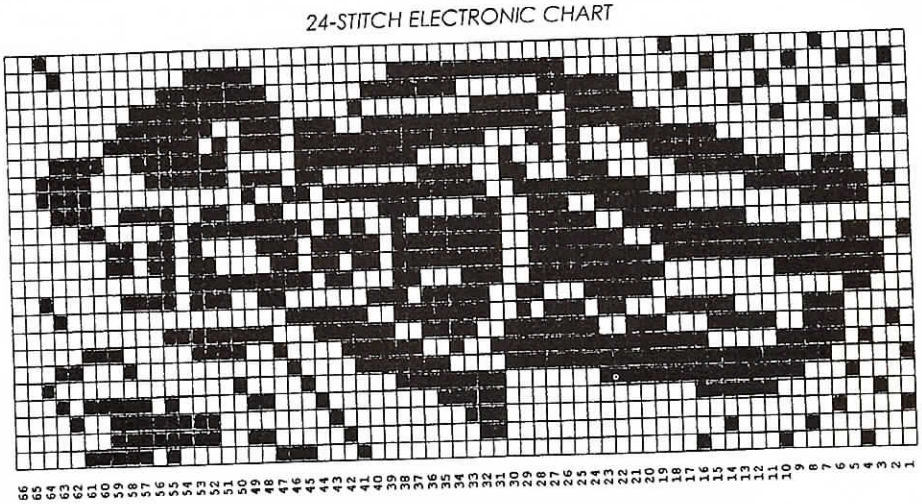
24-STITCH PUNCHCARD CHART



24-STITCH ELECTRONIC CHART



24-STITCH ELECTRONIC CHART



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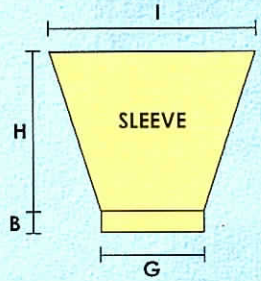
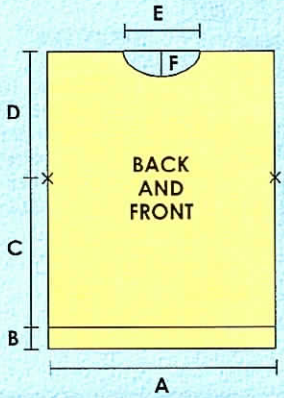
Diagrams

A = 32 [34, 37, 40, 42] cm
B = 5 [5, 5, 6, 6] cm
C = 19.5 [22, 23, 26, 28] cm
D = 14 [15, 16.5, 18, 19] cm
E = 13 [14, 15, 15, 16] cm
F = 6 [6, 7, 7, 7] cm
G = 17.5 [17.5, 18, 19, 19] cm
H = 22 [26, 29, 32, 34.5] cm
I = 28 [30, 33, 36, 38] cm





BACK

With carriage at right and using MC, cast on 88 [92, 100, 108, 114] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 [20, 20, 24, 24] rows. Transfer sts for st st. Insert card 1 and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt 1 *. K 16 rows. Remove card. Cont in st st and MC. K 56 [66, 70, 82, 90] rows. RC shows 73 [83, 87, 99, 107]. Do not break yarn. Lock RC. Using WY, K a few rows in st st and release from machine. Push 96 [102, 112, 120, 126] Ns at centre of machine to WP. With carriage at left and P side facing, replace sts on to Ns inc evenly. Release RC. Insert card 2 and lock on first row. Using MC, K 1 row. RC shows 74 [84, 88, 100, 108]. Place marker at each end. K 1 row. Release card and cont in Fair Isle patt 2 **. K 51 [55, 61, 67, 71] rows. RC shows 126 [140, 150, 168, 180]. Push 28 [30, 33, 37, 39] Ns at left and right to HP. Using WY, K a few rows in st st over rem 40 [42, 46, 46, 48] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 29 [33, 35, 41, 45] rows. RC shows 104 [118, 124, 142, 154]. 22 [22, 26, 26, 26] rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 61 [65, 71, 75, 79] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 28 [30, 33, 37, 39] sts rem. K 8 [8, 10, 10, 10] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 26 [28, 30, 30, 32] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 48 [48, 50, 52, 52] sts at centre of machine in 1x1 rib. Work as for Back from * to *. K 16 rows, then cont in st st in

CHILD'S SWEATER 7

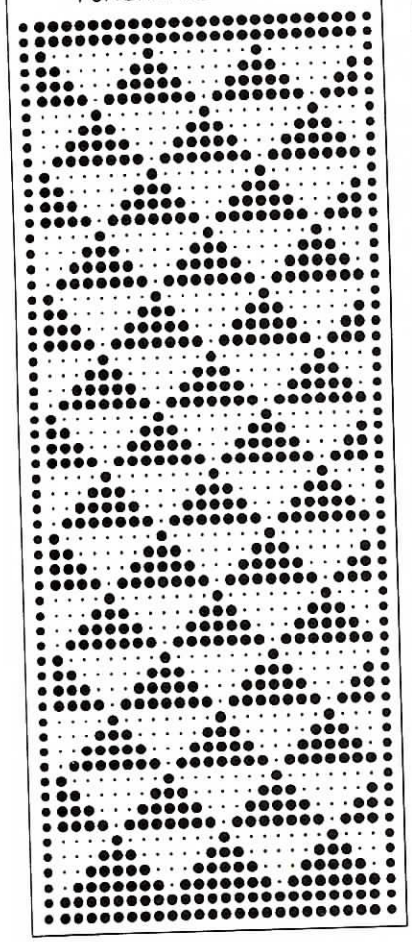
Designed by Carol Maclennan

MC and **at the same time** shape sides by inc 1 st at each end on next and every foll 6th [5th, 5th, 5th, 5th] row until there are 70 [52, 66, 80, 94] sts, then on every foll 6th [6th, 6th, 6th, 5th] row until there are 76 [82, 90, 98, 104] sts. K 5 [3, 3, 3, 5] rows. RC shows 85 [100, 112, 124, 132]. Adjust length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER
Push 28 [30, 33, 37, 39] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1 and MC, K 1 row. Cast off with a latch tool.

NECKBAND
Push 108 [112, 128, 128, 132] Ns to WP. With carriage at right and P side facing, pick up 40 [42, 46, 46, 48] sts across back neck, 21 [21, 26, 26, 26] down right side of front neck, 26 [28, 30, 30, 32] sts across front neck and 21 [21, 26, 26, 26] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 24 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PUNCHCARD CHART 1



PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Uppingham 4-ply High Bulk Acrylic. (Yarn Guide No.11.)
1 x 500 g cone in Navy (MC).
1 x 500 g cone in Jade (A).
1 x 500 g cone in Lemon (B).
1 x 500 g cone in Turquoise (C).
1 x 500 g cone in White (D).

GARMENT WEIGHT
Finished garment in second size weighs 140 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Uppingham Yarns Ltd, 22 North Street East, Uppingham, Rutland LE15 9QL. Tel: 01572 823747.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 56 [61, 66, 71, 76] cm, 22 [24, 26, 28, 30] in.
Actual size 63 [66, 72, 78, 83] cm, 25 [26, 28½, 31, 33] in.
Length to shoulder 38.5 [42, 44.5, 50, 53] cm, 15½ [16½, 17½, 20, 21] in.
Sleeve seam 27 [31, 34, 38, 40.5] cm, 11 [12½, 13½, 15, 16] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
27 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).
30 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
e) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN 1
K 4 rows MC/A, 4 rows MC/B, 4 rows MC/C and 4 rows MC/D. These 16 rows form patt.

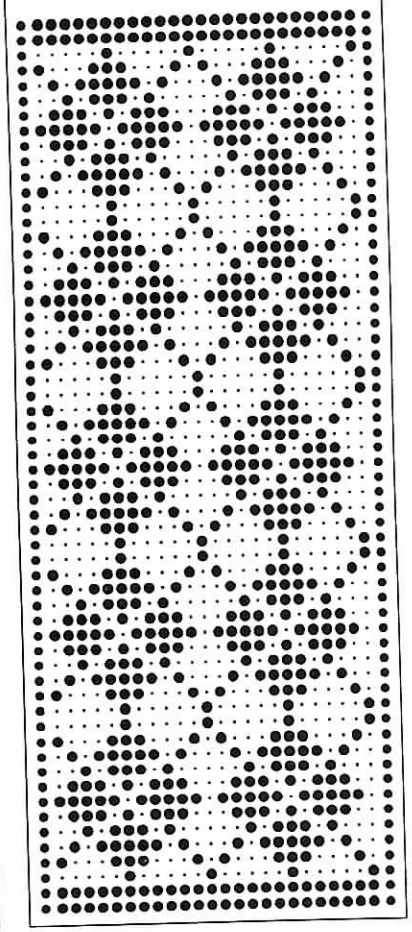
FAIR ISLE PATTERN 2
K 11 rows MC/A, 11 rows MC/B, 11 rows MC/C and 11 rows MC/D. These 44 rows form patt.

JOIN LEFT SHOULDER
Work as for Right Shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP
Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down open loops.

PUNCHCARD CHART 2



Teach In

NECKBANDS

Last month I wrote about cut and sew necklines and now I'm continuing, with some neckbands to conceal those cut edges.

Ann Kite

I know that some knitters worry about the cut edge showing if they use cut and sew techniques, but these neckbands enclose the cut edge entirely, giving a very neat finish.

As ever, this is an article to read whilst sitting at your machine and knitting your way through it. You can attach these bands to the cut and sew exercise pieces we made in *Teach In* last month.

ESTIMATING NEEDLES

Before estimating the number of needles required for the band, join one shoulder seam of the round neckline and both shoulder seams of the V-neck.

The round neckband is knitted in one piece, so you need to estimate the entire length of the neckline. Hold the neckline to the machine. Don't let it sag too much, but don't stretch it right out either. If you are knitting in 4-ply, use the number of needles indicated by the neckline. However, a fine yarn, for example two strands of 2/30s, is knitted at a lower tension and pulls in more when removed from the machine, so you need to add extra needles to those originally estimated; divide the number of needles estimated by three and add that many extra.

The V-neck is estimated by measuring against the machine from the centre front to the centre back of the neckline. Although the neckband is knitted in one piece and is mitred on the machine, you use only the needles indicated for one side of the V, plus one-third if using a fine yarn. This is because the band is knitted in circular knitting, the main bed knitting the band for one side of the neck and the ribber the other.

CIRCULAR KNITTING

Circular knitting is used for both these neckbands and you should experiment to see what tension your machine and yarn knit at and which tension setting is needed on each bed to get the same stitch size on each bed.

Generally you need a main bed tension about the same as, or slightly looser than, that used for stocking stitch; the ribber tension varies depending on the make of the machine. On Silver and Knitmaster machines, the ribber tension should be two whole numbers higher than the main bed; on Toyota, two dots higher on the ribber; and on Brother, the same tension as the main bed.

ROUND NECK BAND

1. Cast on the number of stitches required in rib and knit the number of rows required for the depth of the band. The band can be single or double thickness; adjust the number of rows as required.
2. Bring all needles to the working position and, if the ribber is on full pitch, change to half pitch. Knit one row of rib. This will minimise the holes formed by the empty needles and prevent any bits of yarn from the cut edge of the neck protruding through the holes.
3. Set the carriage for circular knitting. Knit six circles (12 rows) for a medium yarn, or eight circles (16 rows) for a fine yarn.
4. Knit eight circles (16 rows) of waste yarn and strip off.

Fig. 6. Finished cut and sew V-neck

V-NECKBAND

1. Arrange the needles in a full needle rib setting. On the left, the edge needle must be on the main bed and on the right it must be on the ribber. (Fig. 1.)

Fig. 1. - Needle arrangement for cast-on rows of V-neck band

| | | | | | | • Main bed
• | | | | | | Ribber

Ribber on Half Pitch

| = Needle in working position

• = Needle in non-working position

2. Cast on and knit one circle at T2/2.
3. Using waste yarn, knit eight circles, increasing the tension one whole number every circle until the required tension is reached.
4. Change to full pitch. Circular knitting can be knitted on full pitch and it gives a better finish if you do so. The edge needles are now exactly opposite each other. The gap between the edge and main bed needles is the same on full pitch as the gap between needles on the same bed, so there is no gap in the knitting where the change between beds occurs. I prefer to leave changing to full pitch until I'm sure that the carriages are set correctly for circular knitting. Now is a convenient point to change pitch.
5. Knit one circle using the nylon cord.
6. Knit eight more circles in waste yarn.
7. Change to main yarn. Knit one circle. On the side away from the yarn, decrease one stitch on each bed. It's easiest to shape at the side away from the yarn. It doesn't matter whether this is at the left or right, but all increases and decreases throughout the band must be done on the side chosen for the first decrease. When decreasing, transfer the stitch sideways on the SAME bed. Don't transfer across the bed. Use a simple decrease, not fully fashioned.
8. Knit nine more circles, decreasing one stitch on each bed as before after each circle.
9. Increase the tension by one whole number on each bed and knit one circle (this is the fold row).
10. Increase one stitch on each bed on the side chosen for shaping. To do this shaping, bring a needle to working position on each bed (on the same side as you decreased) and transfer the edge stitch

Fig. 2. Carriage settings for the zig-zag row and plain rib
(The zig-zag row is what I call the first row of the cast-on sequence.)

	BROTHER	
Main carriage	Cam buttons	All out
Ribber carriage	Cam levers	N
	Slide lever	II zig-zag row I plain rib
	SILVER	
Main carriage	Cam lever	0
Ribber carriage	Set levers	1
	TOYOTA	
Main carriage	Selection lever	PL
Ribber carriage	ET levers	Plain

Fig. 3. Carriage settings for circular rows

	BROTHER	
Main carriage	Right part button	In
	Change knob	NL
Ribber carriage	Right cam lever	N
	Left cam lever	PR
	Tucking lever	R
	Slide lever	II
	Change knobs	I

SILVER

NOTE To use these settings for circular rows punchcard machines **must not** have a punchcard in the reader and the chunky and double knit electronics **must** be turned **off.**

Main carriage: punchcard machines and chunky and double knit electronic machines

Cam Lever	Slip
Right side lever	O
Left side lever	∇

Main carriage: Standard and fine gauge electronics

Cam lever	C

Ribber carriage: With all main beds

	Right set lever	1
	Left set lever	0
	Pick knob	⌿
155 chunky	Cam lever	0
SRJ70 & FRJ80	Select levers	0
	TOYOTA	
Main carriage	Selection lever	Empty ▷
Ribber carriage	Right ET lever	Plain
	Left ET lever	Empty
	Centre lever	Empty
	Simulknit levers	0

on each bed·outwards. This leaves the second needle on each bed empty. Transfer the heels of the transferred stitches to the empty needles. Notice it's the heel of transferred stitches (the edge stitches) that are transferred, not the heel of the stitches to the inside of the empty needle, as is normally the case with fashioned increasing. It can be difficult to pick up the required heel. I find it easiest to hook the heel with the ribber hook, stretch it slightly and then slide the transfer tool into the stitch while it is on the hook. Then remove the hook and complete the transfer using the transfer tool. It is rather fiddly, but knitters I've taught, agree that it's worth the effort. Some like this band so much that they use it even for V-necks that are shaped on the machine. Reduce the tension by one whole number on each bed and knit one circle.

11. Knit another nine circles, increasing one stitch on each bed before each circle. In the area of the needlebed where the increases are occurring the ribber weights are not very effective. To ensure that the increased stitches knit, move the needles concerned to the holding position (the carriages are set to knit), but only before the row on which they are due to knit. In other words, when knitting circular knitting, only one bed knits with each pass of the carriage. With the carriage settings given in the table, the main bed knits on the right-to-left row and the ribber on the left-to-right. So move the main bed needles to hold when the carriage is at the right and the ribber needles when the carriage is at the left. You must not move both sets of needles to hold on each row - if you do, both sets will knit on each row and you'll knit full needle rib and not circular knitting in that area. Actually, since you're knitting on full pitch, it should be impossible to bring both sets of needles to hold on the same row anyway, however, ribbers are not always perfectly adjusted! Finally don't just move the last increased needle to hold; move all increased needles on every appropriate row while knitting the second half of the band.
12. Knit eight circles of waste yarn and strip off.

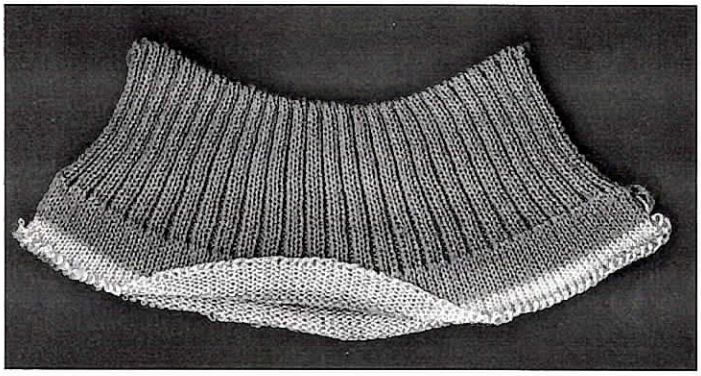


Fig. 4. Round neckband for cut and sew neck

This neckband looks very odd when taken off the machine. Don't think you've made a mistake! Remove the nylon cord and open it out into a circle (a V-shaped one if you see what I mean!) and then fold along the fold row.

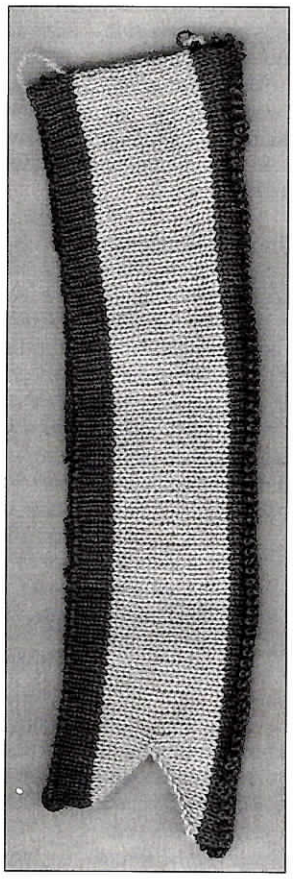


Fig. 5. V-neckband with nylon cord removed, as it looks before opening out

The nylon cord is knitted between two sets of eight circles of waste yarn at the start of the band. The purpose of the nylon cord is to enable the first rows knitted (including the first row which closes the band at the bottom) to be removed, so that the band can be opened out. The first eight rows of waste yarn give you something to hold as you pull the nylon cord out. It is still hard work to remove the cord. An alternative is to knit the first row with the nylon cord, followed by just the first set of circular rows. The nylon cord can't then be removed by pulling, but can be unpicked in order to open the base of the band.

STEAM AND PRESS

These bands are backstitched around the neckline inside and out. For this to be successful, they must be steamed and pressed first. Position the round neckband in a curve and the V-neck as a V shape and steam the band.

Next, if the yarn is pressable, steam press the circular knitting areas. For the V-neck, this is of course the entire band. If the yarn is not steam pressable, you can still press the waste yarn and the first row of circular knitting in main yarn. Use the very edge of the iron on the first row in main yarn and take good care not to press any of the rest of the band.

Pressed like this, you'll find that, when the waste yarn is 52 ►

removed, the edge stitches of the neckband will sit flat and open and be very easy to sew. Not pressed, they will twist and turn and be generally impossible to sew.

PIN AND SEW

On the garment piece with the circular neck, join the second shoulder seam. On both necklines, the neckband can now be pinned into position to enclose the cut edge of the neck. Don't pin along the very edge of the band; pin half way up the circular knitting. This will then allow you to manipulate the edge stitches as you sew them. Pin the outside and inside of the band separately.

Unravel the waste yarn down to the last two rows. Unravel the last two rows a few stitches at a time and sew the neckband down with backstitch as you do so. Sew the outside first, then the inside.

Circular knitting is of course continuous and, on the round neckband, there is therefore no gap in the circular knitting at the edge of the band to enable you to position one half of the circular knitting on the outside of the garment and the other half on the inside. However, you'll find it very easy, at the edge of the band, to pull one stitch to the front and one to the back of the garment.

For the round neckband described in this article, I've suggested knitting the body of the neckband in plain rib. The band can, of course, be knitted entirely in circular knitting for a plain band, or you can use any of the fancy ribs that I wrote about as welts in *Teach In* in the December '95 and January and February '96 issues.

As yet I don't have a video teaching cut and sew necklines, but there are many other topics taught on my videos and my summer offer is open until August 31st.

If you hurry there is still time to take advantage of this offer and beat the price rises which came into effect on July 1st this year. Details of the offer can be found in my advertisement on page 35 of the August issue, or from me direct at:

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Cut & Sew

RIBBER BANDS

It is true that we all have our favourite ways of finishing garments - neckbands that we can knit practically standing on our heads - but here are some ideas for those cut and sew edges, just for a change.

Debbie Kendall

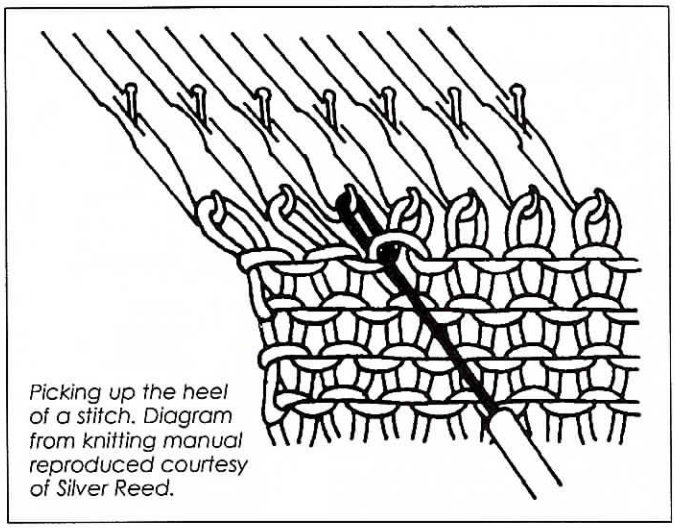
It is great to be able to ring the changes and try different ways of completing our garments. This adds variety to our knitting, stops us getting bored and gives a sense of achievement when we have tried something new. The only way to find out whether we like something or not is to try it.

Knit through the following bands and see what you think. Label the finished samples with the relevant information then, when you want to knit a particular band, you won't waste time searching for the instructions. You could build up quite a library of different techniques. Keep separate plastic envelopes for your samples; you could have one for cut and sew, one for ribber techniques, another for the single bed and so on. You should never be at a loss for an idea for a garment band again.

EXAMPLE ONE

This is an old favourite, a ribbed neckband with two stocking stitch flaps which cover the garment edge.

1. Take the garment or sample to the knitting machine and estimate how many stitches are needed.
2. Cast on in the rib of your choice over the estimated number of stitches and knit ten rows.
3. If you have chosen a lxl or 2x1 rib, bring up all of the NWP needles in the band so that all needles are in working position on both beds. Fill the empty needles with the heel of a stitch as illustrated below. HP to H.



Picking up the heel of a stitch. Diagram from knitting manual reproduced courtesy of Silver Reed.

4. Set your machine to knit circular (knits first on one bed and then on the other). Knit two rows. Carriages to normal; main tension; knit one row.
5. Set your machine so that it will only knit on the main bed and slips on the ribber. Knit three rows starting at main tension and going up one or two dots every row. Break off the main yarn.
6. Change to waste yarn and knit two rows.
7. Main yarn. Set your machine so that it will only knit on the ribber bed and slips on the main bed. Knit three rows starting at main tension plus one and going up one or two dots every row.
8. Change to waste yarn and knit two rows. Cancel the slip on the main bed and knit two rows with waste yarn over all of the needles on both beds. Remove from the machine.
9. Gently steam press the very last stocking stitch row in main yarn, to set the stitches.
10. Undo the two rows of waste yarn which join the two flaps together. Pin the first flap to the right side of the garment and backstitch through the last row of the main yarn knitting. Slipstitch down the stitches of the second flap down on the wrong side.

EXAMPLE TWO

This is a variation of Example One, a neckband that is great for tops when you do not want a rib. I've used it to finish the neckline of T-shirt-type tops and around a jacket, as an edging. Here you just knit the two flaps without the rib.

1. Again estimate the number of stitches required. Bring this number of needles up on both beds in an every needle rib formation.
2. Tension 0/0; knit the zig zag row. Set the machine to circular knitting and knit one row on the main bed and one row on the ribber bed.

3. Main tension minus one whole number. Set your machine so that it will only knit on the main bed and slips on the ribber. Knit four rows starting at main tension and going up one or two dots every row.
4. Main tension minus one whole number. Set your machine so that it will only knit on the ribber bed and slips on the main bed. Knit four rows starting at main tension plus one and going up one or two dots every row.
5. Change to waste yarn, knit two rows on the main bed only and then two on the ribber bed. Then knit two rows over all of the needles.
6. Remove from the machine and finish as per instructions 9 and 10 of the first example.

These two examples do require a high standard of hand finishing. If your backstitching isn't neat, the finished look of your garment will be spoiled. Don't let this put you off though, practice does make perfect. Practice on samples and then graduate to a child's garment. Children aren't so fussy and they do grow out of their garments very quickly! Once you are happy with your stitching, knit yourself something lovely.

If you have a Hague linker or similar, use it to attach this type of band. Again you do need to practice but the finished look is superb. You will find it easier to get the neckband on to the linker if you knit the last row of the two flaps in main yarn with a slightly larger stitch than usual. Also, when using the linker, you will need to knit a few more rows in waste yarn when removing each flap. The flap which covers the wrong side is placed on the linker first, next the main garment and then you place the second flap on to the linker last. (Pat Coulston had some great tips in the October 1996 issue.) This way of attaching, gives you a backstitched look on the right side and a chain on the wrong side.

Another way of finishing garments is to knit long lengths of braid and sew them over the cut edges. This type of band is great on V-neck cardigans and jackets.

EXAMPLE THREE

This is an every needle rib braid which can only be knitted with 3-ply yarn or finer.

1. Every needle rib band - cast on over 14 needles.

   | | | | | | | | | | | | | |
   | | | | | | | | | | | | | |

2. Knit the two circular rows, then transfer the two centre stitches and put the empty needles to non working position.

   | | | | | | 0 0 | | | | | |
   | | | | | | | | | | | | | |

   0 = empty needle
   | = needle in work

3. Set both carriages to normal knitting. Knit the required length.

It is very difficult to gauge how much you need, however I always knit more than is necessary since it is much easier to undo rows than put the band back on to the machine to knit more rows. When you have the length required, cast the open stitches off by neatly backstitching through them.

This band folds naturally in half and will cover both sides of the cut edge. Pin one half of the band on to the right side first. Take care that the edge of the garment is in the centre of the band at the fold.

When you are attaching this band to a jacket, slightly ease the fronts into the band; this prevents them from dropping and having that horrible "baggy" look. Sew the first side down either by backstitching by hand or, if you are confident, by sewing machine. Fold the second half over to the wrong side and neatly slipstitch down.

EXAMPLE FOUR

1. Knit this in exactly the same way as Example Three, but cast on over 15 needles.

   | | | | | | | | | | | | | | |
   | | | | | | | | | | | | | | |

2. Knit the two circular rows and then transfer the centre stitch, putting the empty needle to non-working position.

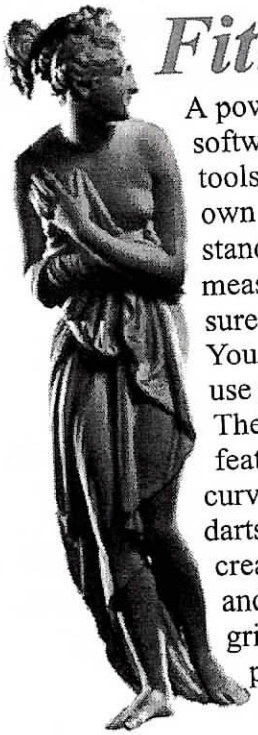
   | | | | | | | 0 | | | | | | |
   | | | | | | | | | | | | | | |

3. Set both carriages to normal knitting. Knit the required length.

This braid doesn't have quite such a crisp fold line.

Have fun trying out these few bands and experiment with them. For instance, you could alter the number of rows knitted on examples one and two or change the number of stitches cast on for examples three and four. Above all - enjoy your knitting!

As featured on BBC's "Computers Don't Bite"



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DesignaKnit

THE BASICS

Part 7 - Placing a motif

In Part 6, Diane combined garment shapes and a pattern to see exactly how the pieces will look when knitted. When using motifs or areas of pattern, these are placed on to the garment piece - just like this . . .

Diane Bennett

The placing of a motif using DesignaKnit 6, is not just a matter of positioning one repeat of a pattern in the centre of a garment piece. As you will see, it is a very powerful facility which makes it possible to design stitch patterns which fit into and complement any garment piece.

In order to place a motif, the main steps are:

1. Design or open the files with the garment shape and the motif.
2. Display the garment piece and position the motif in **Stitch Designer.**
3. Check the details of the garment pieces using **Integrate.**
4. Save the new files.

The garment pieces can then be knitted, either using interactive knitting or by printing out the garment pattern and stitch template.

OPEN THE FILES

Use **Standard** or **Original Shaping** to open the garment shape file which is to be combined with a stitch pattern. For this example, use the file which you created for Standard Shaping (Part 4 in this series). If you have not created this file, use Standard Shaping to design a set-in sleeve sweater with a round front and back neck in your size. Save the file with your name.

Click on the **Stitch Designer** icon on the left side of the screen. Use **File - Open** to open the file which was created for the Stitch Designer article in this series (Part 5) - mine was called **diane.pat.** If you do not have this file, create a grid 100 stitches by 100 rows and use the text tool to place your name and some astersisks on it, so that it looks similar to Fig. 1.

Before using this file as a motif, use the **box tool** to outline and save, two areas which can be used as motifs. First, outline the name with the box - as shown in Fig. 1, but I have turned on the handles of the box to make it easier to see. Use **Edit - Redefine** to make this selected area the new pattern, then **File - Save as** to save it as **name.pat.** Open the original pattern again and outline just one of the asterisks, make this the new pattern **(Edit - Redefine)** and use **File - Save** as to save this as **star.pat.**

PLACE THE MOTIF

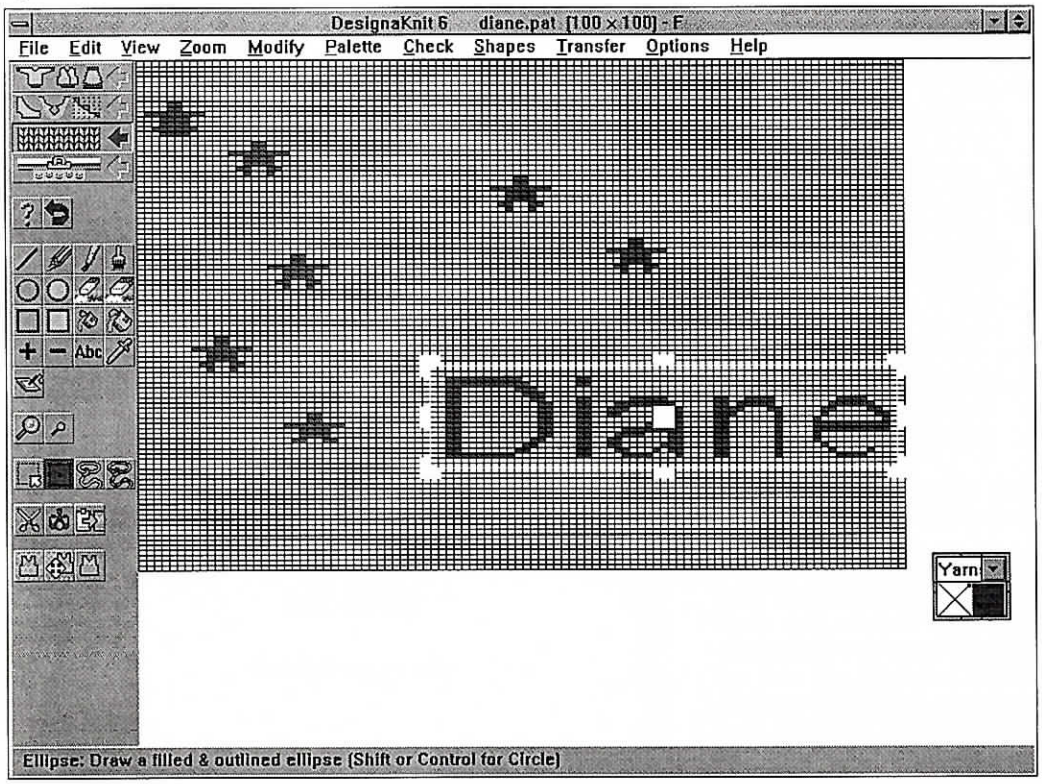
First, display the garment piece on to which the motif is to be placed on the screen. Use **File - New** and it is possible to select either a grid or any piece of the garment which is currently loaded. Click on **FRONT** to display this piece on the screen. If the grid is displayed, use **View - Grid** to turn it off.

The motif is now to be placed on this garment piece, positioning it where required. Use **Edit - Paste from** and select the motif saved with your name, from the list. This is displayed at the top left of the screen, surrounded by a dotted box, as shown in Fig. 2. Click on to it with the mouse and hold the mouse button while dragging it to the centre of the garment. Once the motif is in the required position, click the mouse button to place the motif and the dotted edge will disappear.

Not in the right place? That is not a disaster - just use the **box** or one of the **lassos** to move it to a new position. For this motif it is easier to use the box - click on the right-hand **box tool** which should display the box surrounding the motif on the screen. Click inside this box but not on the white square in the centre, hold the mouse button and drag the motif to its new position.

Its very easy to add a few more "stars" (asterisks) to the design. Use the **mono motif lasso** (the left-hand one). Hold the control key on the keyboard - marked Ctrl - and click on any asterisk with the little cross on the top of the lasso. Drag the asterisk to a new position - but notice that the original one is left behind. Using the lasso alone would move an asterisk, but by pressing the control key while using the lasso, a copy of the original is left in place. The completed garment front, using the **cut-out tool** is shown in Fig. 3.

Fig. 1



USE INTEGRATE

Remember that after combining the garment shapes and stitch pattern, it is important to use **Integrate** to check that the details are correct. The Integrate window should display the name of each of the garment pieces, together with the name of any stitch pattern which has been allocated to that piece. However, since the motif file is **untitled** as shown at the top of the screen, the first step is to save the new pattern, including all the space around it as a file. Use **File - Save** giving the file the name **motif.pat.**

Now, select **Shapes - Integrate** and notice that all the pieces are listed as having the file, **motif.pat**, allocated to them although it was only placed on the front (Fig. 4). The back and sleeves can be knitted in stocking stitch and the front with the motif, even though the garment is displayed in this way. Alternatively, load the file **default.pat** which is stocking stitch. Use **Shapes - View Piece** and select the **BACK** to place on this, then place the two sleeves. The list in the Integrate box will then show that the back and sleeves are integrated with **default.pat** and only the front with **motif.pat.**

SAVE THE FILE

The stitch pattern, with the space around it has now been saved as a new file - always remember to do this each time a motif is used, since the original motif pattern would then repeat on the garment piece.

The garment shape must also be saved with the details of the stitch pattern and its position. Do this by answering **Yes** to the on-screen re-minder about the allocation and positioning of the stitch patterns.

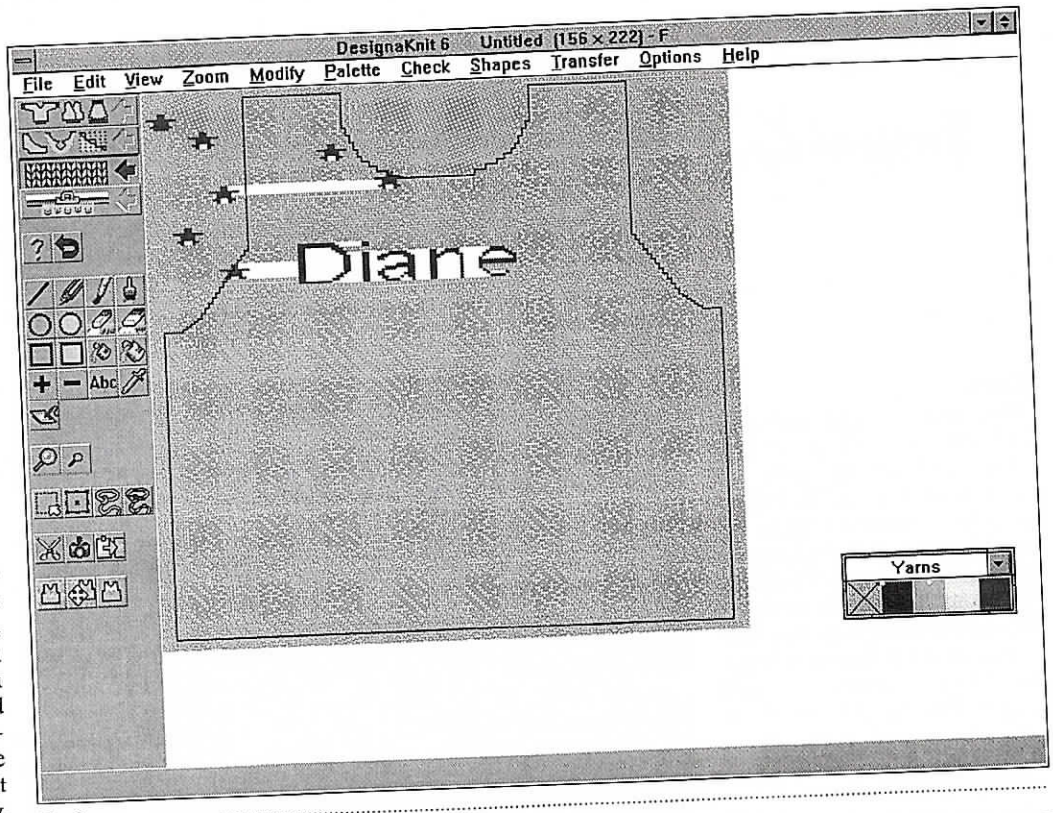


Fig.2

VARIATIONS

The commands **Edit - Paste from** and **Edit - Tile from** allow either one repeat of a design, as with the motif, or several repeats to be placed. Fig. 5 shows the sleeve of the sweater. The name, Diane, was placed on this using **Edit - Paste from** and selecting the file saved as **name.pat.**

The row of stars is placed by drawing a box the width of the sleeve and the height of one repeat of **star.pat.** With the box on the screen, use **Edit - Tile from** and select the file **star.pat.** Make sure that the one repeat shown is in the centre of the box, click the mouse and the pattern is repeated to fill the box.

Fig.3

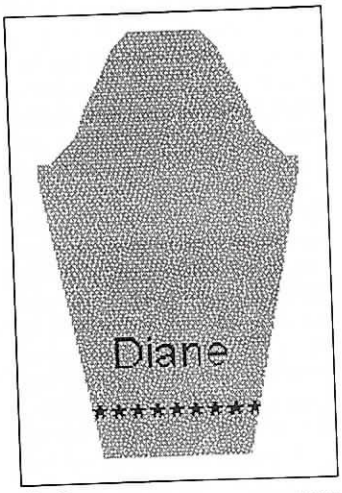
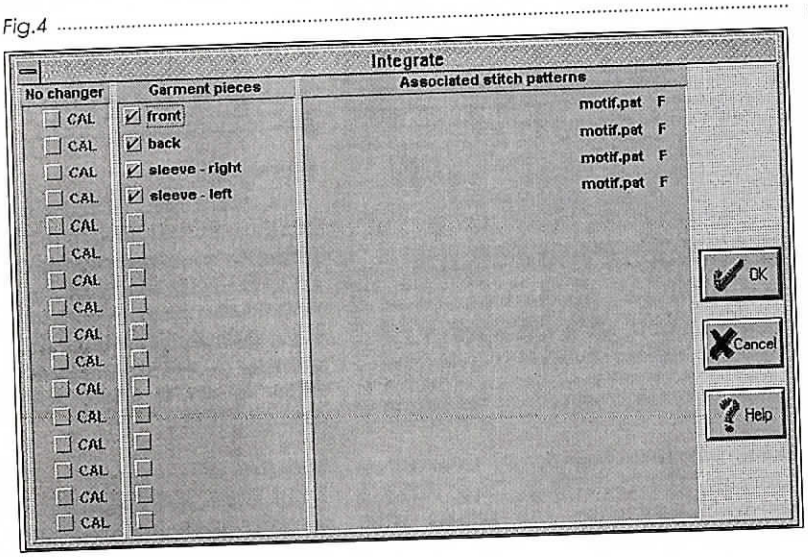


Fig.5

Use the three stitch pattern files to experiment with other combinations - the possibilities are endless and you will learn a great deal about DesignaKnit by spending time using it and trying out the various tools and options.

Fig.4



Diane's latest book is a step-by-step guide to DesignaKnit 6 called ***DesignaKnit a Sweater.*** *Follow the illustrated steps to design and knit a sweater with an all-over pattern or a motif - it really is as simple as that. The book is available for £5.25 from your dealer or £5.50 by post. Detailed information about the program is also included in the quarterly* ***DesignaKnit Link*** *newsletter. The 1997 issues started in May and the subscription is £12, but the set of 1996 issues and disk is still available for £10. Order the book and/or newsletter from:-*

Diane Bennett
9 Huntley Grove, Nailsea, Bristol BS19 2UQ

ROLL NECK SWEATER 8

Designed by Mary Smith

Punchcard design by Judy Dodson

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in French Navy (MC).
1 x 500 g cone in Cherry (A).
1 x 500 g cone in Amber (B).

GARMENT WEIGHT
Finished garment in fourth size weighs 545 g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274 561331.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS
To fit chest 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 110 [115, 121, 126, 132] cm, 43½ [45, 48, 50, 52] in.
Length to shoulder 65.5 cm, 26 in.
Sleeve seam 51.5 cm, 20½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
29 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES
a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
d) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
e) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
f) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN
K 7 rows MC/A, 3 rows MC/B, 7 rows MC/A, 5 rows MC, 1 row MC/B, 1 row MC/A, 1 row MC/B and 5 rows MC. These 30 rows form patt.

BACK
With carriage at right and using MC, cast on 162 [170, 178, 186, 194] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000 ** and then, using MT, K 188 rows.

SHAPE NECK
Note patt row on card. Push 101 [105, 109, 113, 117] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP on next and foll alt row, K 1 row. Push 2 Ns at neck edge to HP on next and foll alt row, K 1 row. 51 [55, 59, 63, 67] sts. Using WY, K a few rows in st st and release from machine. With carriage at right and using a transfer tool, push 61 [65, 69, 73, 77] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping. Push rem 60 Ns from HP to UWP and then, using WY, K a few rows and release from machine.

FRONT
Work as for back to **. Using MT, K 168 rows. 30 rows less have been worked to shoulder than on Back.

SHAPE NECK
Note patt row on card. Push 91 [95, 99, 103, 107] Ns at left to HP. Cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 2 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Dec 1 st at neck edge on next and foll 4 alt rows. 51 [55, 59, 63, 67] sts. K 7 rows. Using WY, K a few rows in st st and then release from machine. With carriage at right and using a transfer tool, push 71 [75, 79, 83, 87] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping. Push rem 50 Ns from HP to UWP and then, using WY, K a few rows and release from machine.

SLEEVES
With carriage at right and using MC, cast on 71 sts in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. Push 86 Ns at centre of machine to WP. With carriage at right and P side of st st facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 4th row until there are 160 sts. K 2 rows. RC shows 150. Adjust length at this stage, if required. Cast off.

JOIN RIGHT SHOULDER
Push 51 [55, 59, 63, 67] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+3 and MC, K 1 row. Cast off with a latch tool.

NECKBAND
Push 136 Ns to WP. With carriage at right and P side facing, pick up 60 sts across back neck, 13 sts down right side of front neck, 50 sts across front neck and 13 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT-2 and MC, K 11 row. Using MT-1, K 9 rows. Using MT+3, K 1 row and then cast off with a latch tool.

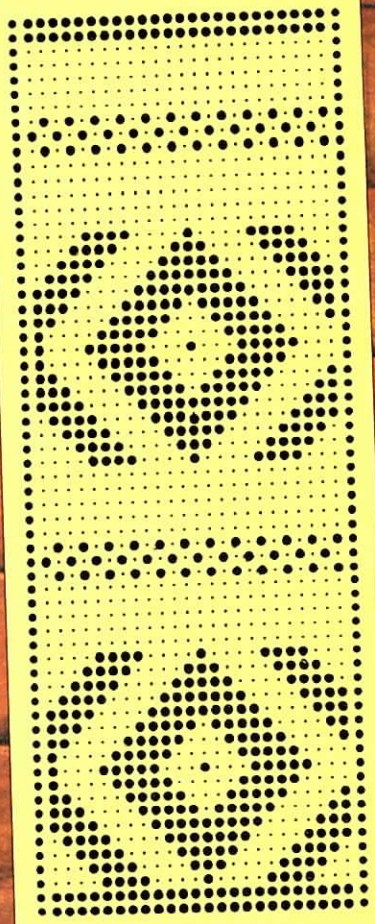
JOIN LEFT SHOULDER
Work as for Right Shoulder but read left for right.

PRESSING
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

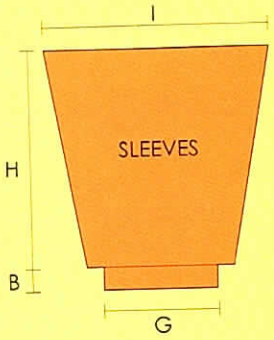
MAKING UP
Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seams.

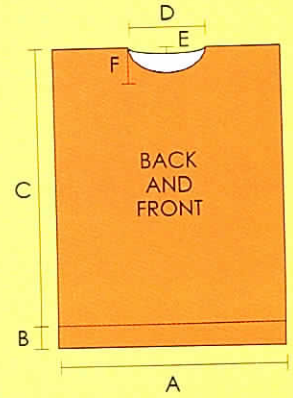
Diagrams

PUNCHCARD CHART
Punchcard design
by Judy Dodson



A = 55.5 [58.5, 61, 64, 66.5] cm
B = 7.5 cm
C = 58 cm
D = 20.5 cm
E = 3 cm
F = 8.5 cm
G = 29.5 cm
H = 44 cm
I = 55 cm





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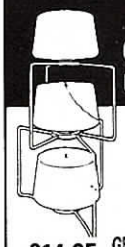

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Tel: 01275 791059

NEW FULL COLOUR
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(see Skating Polar Bear, MKM Oct '96, page 32)
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Nr. Craven Arms, Shropshire SY7 0LS

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